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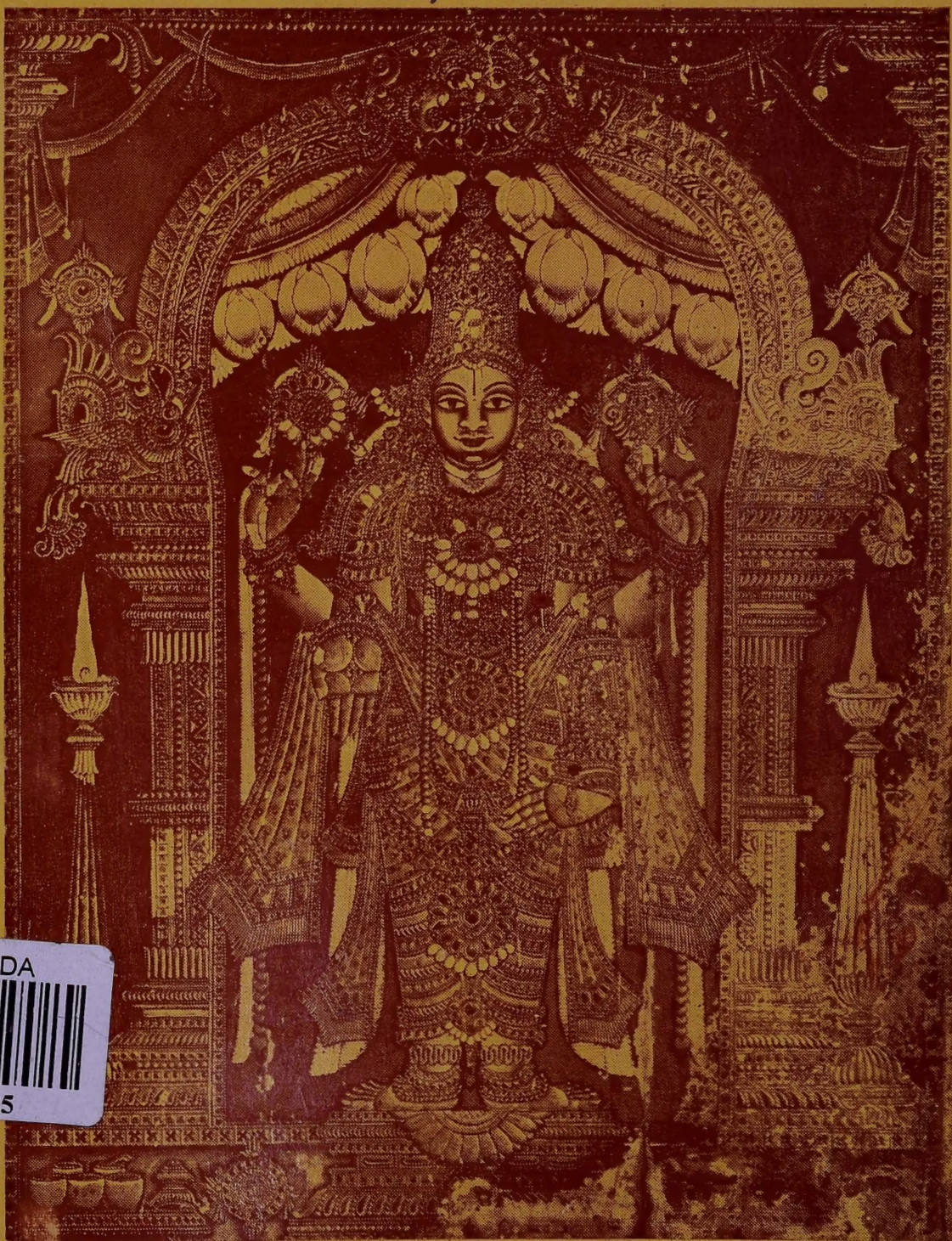
R. TIRUMALAI I.A.S. (Late)

Vol. VIII No. 1

ITI HAS

Journal of Andhra Pradesh State Archives

Special Issue : Temples of Andhra Pradesh
(History, Art and Architecture)



TNSDA



10725

Editor
SRI P. SITAPATI
Commissioner of State Archives

Jt. Editor
Dr. M. A. NAYEEM

**To Commemorate the Second World Telugu Conference,
Kuala Lumpur, 1981**

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Sri P. SITAPATI

M.A. (Leeds), I.A.S., F.R.A.S. (London)

Commissioner of State Archives.

* * *

The Directorate of Archives
extends its Good Wishes to all
the Telugu speaking people of the
World and Wishes full success of
the Second World Telugu Conference.



Dedicated to

SRI VENKATESWARA

Lord of Tirumalai

அன்பளிப்பு

ஆர். திருமலை. ப. சி. ப.

GIFTED BY

R. TIRUMALAI I.A.S. (Late)



Vol. VIII

No. 1

**Special Issue : Temples of Andhra Pradesh
(History, Art and Architecture.)**

ITIHAS

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Commissioner for Archives, Archaeology and Museums.

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Dr. M.A. NAYEEM

Research Officer

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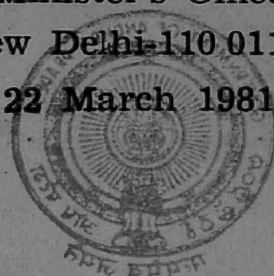
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HYDERABAD-500 041
20th March, 1981



Prime Minister's Office
New Delhi-110 011
22 March 1981.



M E S S A G E

Dear Sir,

The Prime Minister thanks you for your telegram. She is glad to know that the Department of Archives of Andhra Pradesh is bringing out a special issue of its journal "Itihas" on the occasion of the Second World Telugu Conference next month. She sends her good wishes for its success.

Yours sincerely,

Sd/-

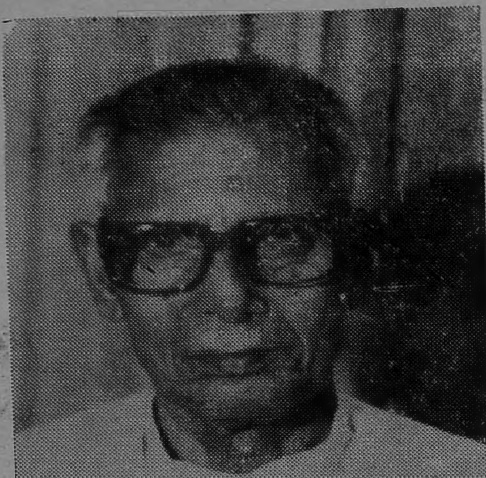
H.Y. SHARADA PRASAD

Shri Sitapati,
Commissioner of Archaeology
Hyderabad-1.

My hearty congratulations to the Department of State Archives on this useful venture and wish the publication every success.

K. C. ABRAHAM

RAJ BHAVAN,
HYDERABAD-500 041
20th March, 1981.



M E S S A G E.

The Second World Telugu Conference at Kuala Lumpur is going to be yet another landmark in the history of the Telugus which seeks to promote a cultural integration and thus strengthen the bonds of unity of not only the Telugu speaking people but to dovetail the Telugu culture into the national and international mosaic.

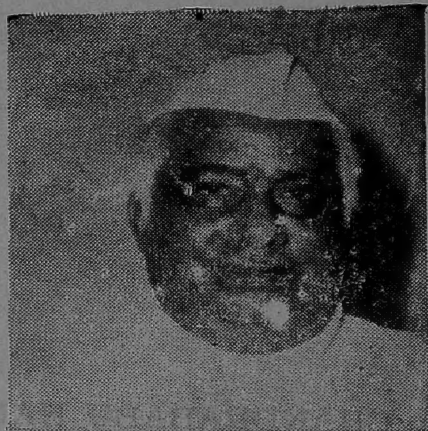
2. This is an occasion for retrospection into the ages past and the glory of the bygone era that left a fabulous legacy to the Telugus. It is this glory of its heritage, a cultural immensity replete with richness of literature, art and architecture, which to this day speaks of the cultural splendour of the people of India who are proud of their unity in diversity.

3. It gives me great pleasure to learn that the State Archives Department, Government of Andhra Pradesh is bringing out a Special Number of its Journal ITIHAS, to commemorate this historic Conference and to holding a mirror to the origins of the Telugu people. This Journal which will carry some research articles with particular emphasis on the various aspects of history, art, literature and architecture is bound to be a valuable compendium of the research effort to trace back the roots of Telugus. A knowledge of these origins with a magnificent out-growth will reveal the secrets of strength of a nation.

4. My hearty congratulations to the Department of State Archives on this useful venture and wish the publication every success.

K.C. ABRAHAM

T. ANJIAH
CHIEF MINISTER



HYDERABAD

DATED 16 MAR 1981

MESSAGE

I am happy to learn^{ux} a special issue of ITIHAS - the research journal of the Directorate of Archives, Government of Andhra Pradesh is being brought out to commemorate the Second World Telugu Conference being held at Kuala Lumpur in April 1981. I am also happy to learn that this special issue highlights the culture of the Telugu speaking people of Andhra Pradesh and is a research study on the Temples of Andhra Pradesh with special reference to Art, History and Architecture.

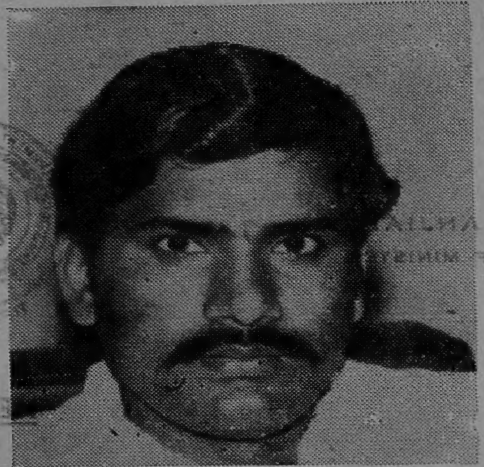
I am taking this opportunity to convey my personal good wishes and the good wishes of the people of Andhra Pradesh to all the Telugu speaking brothers and sisters spread all over the world.


(T. ANJIAH)

Hyderabad
Dated 19-3-1981.



N. CHANDRABABU NAIDU
Minister of State
For Archives, Archaeology,
Cinematography, Film Develop-
ment and Public Libraries.



MESSAGE

I am pleased to know that Sri P. Sitapati, I.A.S., Commissioner of Archives and Editor of **Itihas Journal** has done a highly commendable academic work by bringing out a special issue of **Itihas Journal** on the Temples of Andhra Pradesh on the occasion of the Second World Telugu Conference being held at Kuala Lumpur, Malaysia from 15th - 19th April, 1981.

It is heartening to learn that the special issue on temples of Andhra Pradesh contains erudite papers from learned professors and scholars of Andhra Pradesh and that the articles being both comprehensive and concise, cover various aspects of temples, such as, history, art, architecture, iconography, documents on the temples etc.

Among all the papers, the most important from the contemporary general public point of view is the article on Lord Sri Venkateswara Swamy Temple at Tirumalai. Other papers are also very good and important from research point of view and they show deep insight of the authors and their study on the temples.

On this occasion, I am happy to convey my personal good wishes to all the readers of the Journal and the staff of Archives who have done an appreciably good job.

N. CHANDRABABU NAIDU



BHATTAM SRIRAMA MURTHY
Minister for Special Employment Schemes
and Cultural Affairs.

HYDERABAD

20.3.1981

MESSAGE

I am glad that Sri P. Sitapati, I. A. S., Commissioner of Andhra Pradesh Archives and Editor of the Archives Research Journal 'ITIHAS' has kindly co-operated with us by bringing out a Special Issue of Itihas on the Temples of Andhra Pradesh, on the occasion of the Second World Telugu Conference being held from 15th-19th April, 1981, at Kuala Lumpur, Malaysia.

The Special Issue containing specialised research articles on various aspects of the temples with a large number of illustrations on art paper is an excellent contribution to be released at the time of the Conference. I hope readers will find this Special Issues a treasure house of information on the various temples scattered all over the State.

I extend good wishes to the participants of the Conference, in particular, and to all the Telugu-speaking people all over the World, in general. I thank the Commissioner of State Archives and his staff for bringing out the Issue in time.

BHATTAM SRIRAMA MURTHY



P.V. CHOWDARY
Minister For Endowments

Hyderabad
Dated 20-3-1981

MESSAGE

It is heartening to note that Sri P.Sitapali, I.A.S., Commissioner of State Archives is bringing out a Special issue of **"ITIHAS JOURNAL"** devoted to the Temples of Andhra Pradesh on the occasion of the Second World Telugu Conference being held in April, 1981 at Kuala Lumpur Malaysia.

The profoussly illustrated special issue containing learned articles from eminent authors and covering various aspects of the temple will be of great value and interest not only to the scholars but to the general reader also.

I heartily congratulate the staff of Archives who are associated with the Itihas publication and who have taken pains to bring out this special issue.

P.V.CHOWDARY

International Telugu Institute

Chairman

M. V. KRISHNA RAO

Director

M. RAMAPPA

HYDERABAD—500 027

Phone: 64642

Date: 27.3.1981.

MESSAGE

I am very happy that Sri P. Sitapati, I.A.S., Commissioner of State Archives and Editor of the Official Journal **Itihas** was kind enough to bring out a special issue of **Itihas** devoted to the Temples of Andhra Pradesh to Commemorate the Second World Telugu Conference.

The excellent edition of **Itihas** having research papers on Temples of Andhra Pradesh with a large number of illustrations from several authors is a most welcome addition to the publications being brought out specially to commemorate the Second World Telugu Conference being held in April 1981 at Kuala Lumpur.

I take this opportunity to congratulate Sri P. Sitapati, for his fine contribution and the members of staff of Archives, associated with the publication of the Journal, for their efforts and timely co-operation.

M. V. KRISHNA RAO



S. R. RAMAMURTHI, I.A.S.
Chief Secretary

Hyderabad-500 022.
Dated: 22-3-1981.

MESSAGE.

I am glad to learn that the Directorate of Archives has brought out a Special Issue of "Itihas" to celebrate the Second World Telugu Conference to be held at Kuala Lumpur next month, and that the Issue contains information of the various temples of Andhra Pradesh, spotlighting the culture of the Telugu people.

I hope this Special Issue will be a welcome addition to the study of the cultural history of Andhra Pradesh.

S. R. RAMAMURTHI
Chief Secretary To Government.



Hyderabad.

20-3-1981.

M. Gopalakrishnan, I.A.S.,
Secretary to Government,
Education Department.



MESSAGE

I am very happy that a special issue of the journal is being brought out in connection with the forthcoming Second World Telugu Conference. This issue will no doubt give an excellent idea of the rich heritage of temples and other monuments for which this State is famous. Indian History is replete with examples of consistent and munificent support of the Kings and Rulers of yore.

Andhras should be justly proud of possessing such glorious examples of architecture and sculpture. These have been deeply intertwined with religion and worship and are a great inspiration to people even today.

M. GOPALAKRISHNAN

Editorial

I am very happy to inform you that seven volumes of the **Itihas** has been published so far containing fourteen issues of the half-yearly research journal, which has become a standard journal recognised by all institutions and eminent scholars all over India and the world.

The main objective of the State Archives in publishing this journal is to promote historical and archival research. As such, we have been publishing standard papers containing new discoveries or fresh interpretations on the History and Culture of India and also papers relating to other fields of history, historiography, archaeology and archival sciences.

The January-June issue of 1980 is a Special Number on "Temples of Andhra Pradesh—History, Art and Architecture." brought out to commemorate the Second World Telugu Conference, being held at Kuala Lumpur, Malaysia, from 15th to 19th April, 1981

In this special issue, several research papers devoted to Art, Sculpture, Architecture, Iconography, Painting, and the Cultural history of temples of Andhra Pradesh have been included with a large number of illustrations. This special issue highlights the temple history and culture of the Telugu speaking people of India

I take this opportunity to thank our beloved Prime Minister Smt Indira Gandhi, patron and lover of Art and Architecture; Honourable Governor Sri K. C. Abraham; our beloved Chief Minister Sri T. Anjaiah; Sri N. Chandra Babu Naidu, Honourable Minister for Archives, Archaeology, Cinematography, Film Development and Public Libraries; and others who have favoured us with their messages.

I am grateful to Dr. Nayeem who has assisted me in bringing out the special issue in time. I am also thankful to Smt. Susheela Raju, Archivist, for proof correction.

I hope this special issue on the Temples of Andhra Pradesh will prove to be a welcome addition to the study of the History and Culture of the Telugu speaking people of Andhra Pradesh

P. Sitapati,

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6. **Prof. G. Satyanarayana Rao**, Lecturer in History, S.K.R. Government College, Nellore District.
7. **Dr. C. V. Ramchandra Rao**, Head of the Department of History, V.R. College, Nellore District. Some of his publications are; "Administration and Society in Medieval Andhra (A.D. 1088-1538) under the Later Eastern Ganges"; Dr.A.K. Coomaraswamy - A Study" etc.
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10. **Dr. D. N. Verma**, Keeper, Salarjung Museum, Hyderabad. Some of his publications are: "Iconography of the Brahminical Cave at Elora", "Bronzes in the State Museum Hyderabad". "The Caves at Ajanta" etc.
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12. **Dr. M. A. Nayeem**, Research Officer, State Archives, Hyderabad. Some of his publications are "External Relations of the Bijapur Kingdom (1484 - 1686 A.D.)"; "Mughal Documents - Catalogue of Aurangzeb's Reign (Two Vols.)"; "History of Postal Administration in Hyderabad" (1724-1947); "Hyderabad - Philatelic History", etc.

Preface

It is a matter of immense happiness and pleasure that the long awaited Second World Telugu Conference is being held at Kuala Lumpur as originally planned during April, 1981.

Telugu speaking people have migrated and settled down in several parts of the World. Nearly one sixth of the Telugu speaking people i.e., about one crore are today living outside the State of Andhra Pradesh. A glorious history extending over 15 centuries, a sweet and rich language and culture bind the Telugu speaking people into an emotional affinity. The first ever attempt to bring the Telugu speaking people all over the world on to one platform was made in April, 1975 when the First World Telugu Conference was held at Hyderabad, the State Capital. It was a grand success and gave a new impetus to further strengthen the bonds of affinity among the Telugus and lovers of Telugu.

Inspired by the success of the first conference, the delegates from Malaysia, which was incidentally the largest of all also, came forward to host the Second Conference. For several reasons it could not be held as originally scheduled in 1978. The State Government under the leadership of Sri T. Anjaiah had strongly felt that the Conference must be held without further delays and had generously extended the required moral and financial help.

We are extremely happy that the Commissioner, State Archives, Government of Andhra Pradesh has been good enough to bring out Special issue of Hibas on Temples of Andhra Pradesh to mark the second world Telugu conference. We thank Sri P. Sitapati, I. A. S. Commissioner, State Archives and Dr. M. A. Naveem, Research Officer, State Archives for their willing co-operation in this regard.

M.V. KRISHNA RAO

Chairman.

International Telugu Institute

C. APPA RAO,

President,

Andhra Association of Malaysia.

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XI	Plate I	Part of Kalamkari Hanging (C1640-50)
	II	A scene from Palakollu Kalamkari bearing an inscription in Telugu.
	III	Two panels from Palakollu Kalamkari.
XII	Plate I	Trimurti caves, Bhairavakonda, Prakasam District.

- II Gudmallam Siva Linga.
III Kapoteswara Temple - Chejarla, Guntur District.
A Row of Monolithic Models.
IV Northern gate of Navabrahma Temples, Alampur.
V Ardhanarisvara in Bala Brahma temple, Alampur.
VI Seated Visnavi - Hemavati, Anantapur District.
VII Ganga with the two nidhis on the Jambs-Hemavati,
Anantapur District.
VIII Ekapada Daksinamite seated over the Lotus Golimyes-
vara Temple, Biccavolu.
IX Somesvara Temple at Mukhalingam, Srikakulam
X Nidikonda Temple at Janagam, Warangal District.
XI Elaborates carved door-way of the sanctum at Ram-
appa
XII Chintala Venkataramana Temple-Tadi Ratri.

Art and Sculpture in Sri Venkateswara Swamy Temple, Tirumalai

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Sri Venkateswara Swamy's temple at Tirumalai in Chittoor District of Andhra Pradesh is a famous temple known throughout the world. The presiding Deity of this temple is Sri Venkateswara a-vyakta avyakta Vishnu; devotees however have worshipped the Lord as Harihara Murthy, Subramanya Swamy and even as a manifestation of the Devi form. The author in his study "Sri Venkateswara, the Lord of Seven Hills, Tirupati"¹ and Smt. P. Rama Devi and the author in another Telugu monograph 'Sri Venkateswara Swamy' have dealt in detail the various views and arguments regarding the nature of the image of Lord of Tirumalai.

In this paper, the art and sculpture of this world famous shrine is indicated briefly illustrating the study profusely with rare and speaking pictures. A separate book on the Art and Sculpture of Sri Venkateswara Temple, Tirumalai is also being published by the author.

Plate No. I is a rare copy of a painting showing Sri Venkateswara, the presiding Deity in the temple. The Chakra and Sankha, the varada hastha and the Katyavalambita left hand and the corving of Sri Lakshmi the consort on the right chest of the Lord are note-worthy.

Plate I(A) is a photograph of the Lord's consort Sri Lakshmi at Kolhapur. According to Bhavishvottara purana Sri Lakshmi left for Karaveerapuram on earth identified to be Kolhapuram, after the Bhrigu incident. This goddess according to tradition has manifested herself at Kolhapur in Maharashtra State. Plate I(B) is a photographic representation of the Lord's consort Padmavathi at Tiruchanur.

Panoramic view of the Tirumalai Temple:

Plate No. II gives a panoramic view of Sri. Venkateswara temple at Tirumalai showing the outer gopuram, the dhvajasthambam, the second inner gopuram as well as the Ananda Nilaya Vimanam. The Sampangi Pradakshinam with Mantapams as well as the inner vimana pradakshinam can be clearly seen.

Sri Venkateswara Swamy's temple at Tirumalai (abbreviated in this paper as S.V.S.T.) is located in the valley of the seven Hills. The Utsava Vighraha of the Lord therefore is also known as Malai Kuniya Ninran Perumal i.e. the Lord standing in the Mountain valley.

Outer and Inner gopurams:

Plate No. III shows a rear view of the outer gopuram and inner gopurams of the temple. The outer gopuram was renovated in modern times but the existence of an inscription of the queen of Yadavaraya Veera Narasimha Deva on the gopuram establishes that the gopuram was in existence even in the early years of the 13th century. Plate III (a) shows an aerial rear view of the various prakaras of S.V.S.T. The rear views of the outer gopuram, inner gopuram, the small gopuram on the Garuda shrine and the flat brick ceiling characteristic of Vijayanagar period temple ceilings on the Tirumamani mantapam and snapana mantapam are noteworthy. The Sampangi Pradakshinam is seen on the extreme left, while the Vimana Pradakshinam is seen in the inner enclosure. The small circular gopuram (sikhara) seen on the extreme left is that of the shrine to Alagai Singar or Sri Narasimhaswamy in the Vimana pradakshinam while the small gopuram on the right is the sikhara of the shrine of Sri Varadaraja Swamy temple. The small gopuram with three kalasas in the centre of the picture is the temple tower for Garuda, facing the shrine of Sri Venkatesa Perumal in the temple.

Plate No. IV shows a pillar belonging to a mantapam of the Vijayanagar period at the entrance of the temple. The Adhistanam of the pillar is simple, dignified and elegant. On the left on the sthamba portion is a representation of a temple niche or Devakosha; the pillar has a mythical lion at the base and on the middle a rider with uplifted sword and dagger, riding a yali lion with its

mouth wide open standing on the back of an elephant with its trunk lifted high; the trunk of the elephant and the extended tongue of the lion are linked together by an enormous creeper and floral decoration. This rider sculpture is a characteristic of Vijayanagar temple sculptures. The corbel of the pillar (not shown) shows a developed pushbabodigai, (faintly visible on extreme top left) detached with a finial (Pumunai). According to Dubreuil's evolution and classification of Dravidian corbels, this pillar would come under Modern period, whereas it is actually and very clearly a Vijayanagar sculpture. The strong Chola influence in the sculpture is also remarkable. The bas-reliefs on the pillar — a devotee in anjali hasta pose, Anjaneya in the sthanaka abaya-hastha pose, and a dancing Vishnu at the top are worth noticing. There is a parrot also on the innerside of the top of the pillar. The sculptured heads on the top with gandharva mukhas remind us of the Gandharva sculptures in kudas of Buddhist caves from Ajanta showing the continuing influence of earlier Buddhist sculpture in temple sculpture in India.

A study of the Vijayanagar period sculptures in Tirumalai in particular would show that DUBREUIL'S theory of the history of Bodigai, and the consequent classification of pillars based on this requires some modification. Where the Pushpa Bodigai with a finial has not been fully sculptured, it would be reasonable to label the pillar as belonging to the early Vijayanagar period; and where pillars have the evolved pushpabodigais with finials completely detached as belonging either to the late Vijayanagara period or modern period. It would be wrong to classify a pillar as belonging to the modern period only on the basis of the corbels, not taking into account the other sculptural characteristics of Vijayanagar sculptures. Animal rider sculptures such as riders riding yalis, lions, with their feet perched on elephants or makaras or mythical animals, are characteristic bas-reliefs which help in identifying Vijayanagara school pillars, and not the corbel only. Studies by this author have shown that mantapams and mantapam pillars continued to be built strongly influenced by the Vijayanagara school of sculptures even after the fall of the Vijayanagar empire. A new classification of pillars on the basis of corbels would be reasonable treating pillars with well developed puspa-bodigas as modern, after the 18th century only. Pillars showing corbels with well developed puspa-bodigai which exhibit the characteristic Vijayanagar sculptures and bas-reliefs of animal riders with their feet perched on mythical and other animals such as

yalis, elephants and makaras should be properly and correctly classified as belonging to late Vijayanagar period. The pillars which show the well developed bodigai in the corbel with the detached pushpabodigai and the detached finial, not having the other characteristic Vijayanagar rider sculptures or bas-reliefs, and which show these sculptures if any in their cruder simplicity should be treated as modern pillars having modern corbels. This is being presented in a separate paper.

Sculptures of Krishna Deva Raya with his consorts, King Venkatapatiya and statues of King Achyutaraya and his queen Varadaraji Amma.

On entering through the Mukha Dwaram, the first big mantapam to our left is the Ranganayakula mantapam. A small mantapam, adjacent to the Ranganayakula mantapam which may be called the Pratima Mantapam houses several statues of royal devotees. On the left side of the mantapam (to our left as we enter the temple) are three statues. One is a copper statue of King Venkatapatiraya. (Plate V). This figure is about five feet high and is standing on a copper pedestal about two feet high. The crown worn by the King is about 12 inches high. The figure is bare-chested and wears large-sized pearls. A Rudra kshamala in two rows is worn on his neck. He wears an embroidered loin cloth. He has a beautiful Katibandham around his waist. Portions of his ankles and legs are naked. There are a pair of anklets on the figure which is in the anjali hasta pose. In T.T. Devasthanams Inscription No. 671 found on the south wall of the third Prakara in Tirumalai temple, King Venkatapatiraya is mentioned as 'Sriman Maharajadhiraya, Rajaparameswara. Sri Veerh Pratapo, Sri Veera Venkatapathirayadeva Maharaja'. He was a great devotee of Lord Venkateswara, his Guru being one Kumara Tatacharya. He was known as Venkata-I and was an Araveedu dynasty king. He governed the Chandragiri Rajya as Viceroy for some years. He did not make any endowments to the temple in his name. He however, seems to have issued coins bearing the figure of the Lord of Tirumalai with the inscription 'Sri Venkatesaya Namaha'. He was at Chandragiri in the year 1572, and the statue itself can be safely said to belong to the 16th century.

Next to this statue of Venkatapatiraya, are two beautiful statues of the Vijayanagar King Achyutaraya and his Queen Varada-

raji Amma. (Plate VI). Both these figures are in the anjali hasta pose. The King's statue is about 64" high and wears the Vaishnavite vadagalai mark. There are three necklaces on his neck, one of which is made of pearls. He has a loin cloth gracefully tied around his waist covering his figure upto the knees. He wears ornaments on his hands, shoulders and feet. The figure of his consort is about 54" high from the top to the platform on which she is standing. This is the most graceful and beautiful statue—bar-ring, ofcourse the Mula murthi - found in the Lord's temple. Graceful garments—the saree and the blouse cover her body without hiding her magnificent chest. The figure is very delicately carved. The feet are slender and beautiful. Her hair is prettily made up. Her eyes are in the samadrishtipose and the circular ear-rings she wears augment her beauty. She wears three necklaces and several other ornaments on her shoulders, waist, etc. The erotic bas-relief on the left back ground pillar may also be noted, as well as the Nagabandhas on the later Vijayanagar period pillars.

King Achyutaraya was the half-brother and successor of Sri Krishnadevaraya on the throne of Vijayanagar. He was a devotee of Lord Venkateswara and made several rich endowments to the temple. He appears to have visited the temple atleast thrice. He was actually coronated once in the Tirumalai temple. During his first visit to the temple (31-1-1533), he performed archana for the Lord himself while the priests recited the Srinivasa sahasranamam. This is recorded in an inscription on the south wall of the third prakara in Tirumalai temple, as follows:- "Hail, Prosperity! this is the silasasanam executed by the trustees of Tirumalai, as ordered by the emperor Achyutaraya Maharaya on Friday, combined with the star Asvini, being the 7th lunar day of the dark fortnight of Kumbha month in the year Nandana, current with the Saka year 1454, while Sriman Maharajadhiraj Rajaparameswara, Sri Vecrapratapa Sri Veera Achyutaraya Maharaya was ruling the earth." Valuable ornaments were presented to Sri Venkatesa by the emperor as his ubhayam while he himself was performing the archana for Sri Venkatesa and while the archakas (temple priests) were reciting the Srinivasa Sahasranamam (1008 appellations of God) in the presence of the queen Varadaraji Amma and her son Kumara Venkatadri. He constructed the granite steps for the Kapila thirtham in Tirupati. He renamed Kapila thirtham as chakra thirtham. His Queen Varadaraji Amma gifted away several villages to the temple.

Statues of Krishna Deva Raya and his consorts :

Plate (VII). There are three statues of Krishna Deva Raya and his consorts on the northern side of Mantapam referred to above. These figures are made of bronze. The figure of Krishna Deva Raya is about 68" high from the top of the crown to the lotus pedestal on which it is standing. The figure is barechested and is in the anjali hasta pose. The fingers on each hand wear two rings. There are ornaments on the hands, shoulders and the legs. The figure of the king is warrior-like and extremely graceful. The figure of Chinnadevi standing to his right is the best bronze figure in the temple. The queen is shown as wearing four necklaces in addition to the Mangala sutram. The blouse she wears, the bangles on her hands and the other ornaments give her peculiar grace as well as charm. The figure of Tirumaladevi also in the anjali hasta pose is equally beautiful.

Plate VIII shows the statue of Lala Khemaram, (Todarmalla) his mother Matha Mohana De and wife Pitha Bibi in a portion of the Tirumalaraya mantapam. Their names are inscribed on the shoulders of the figures. The first two are brass-plated figures on wooden blocks while the third is a brass figure. The figures are getting eroded by the action of time. Only the figure of Pitha Bibi is better preserved. She is shown as wearing a blouse and a vastram from the waist downwards. Her circular thatanka ear ornaments are impressive. The figure of Lala Khemaram has an impressive moustache and beard.

Sampangi Pradakshina - Prakara mantapam pillars :

The Sampangi Pradakshina has prakara mandapas which actually form the outer enclosures of the temple. The prakara mandapam shown in Plate IX shows these mantapams. The pillars here are compound pillars with a main pillar and a sub-pillar with a lion at the base. The Pallava heraldic lion at the base carrying the shaft may be noticed, indicating the continuing Pallava influence in these Vijayanagar mantapams and pillars with fully developed corbels having clear puspabodigais.

The smaller mantapam in one corner of the pradakshinam deserves notice. There are four such mantapams in the four different corners of this circumambulatory path. They were con-

structed by Saluva Narasimha in the 15th century and used for seating the Utsava Vighraha of the Lord at Tirumalai.

Ranganayakula Mantapam:

To the left of the temple as we enter the Mukhadwaram of the temple is a big mantapam, in which 'Kalyanam' of the Lord is performed at present. The mantapam has a small shrine 12' square where the processional deity of Sri Ranganatha of Sri Rangan was worshipped. The mantapam is ascribed to Sri Ranganatha Yadavaraya according to tradition (1340-1350) though there is no direct inscriptional evidence connecting the two. The top portions of pillars in the mandapa are artistic. This mantap also carries a sculpture of the Vijayanagar royal emblem (Plate IXa) — the double boar and sword. The sculpture shows a single boar and the sword.

Tirumalaraya mandapam:

The Tirumalaraya mantapam adjoining the Ranganayakula mantapam is about 108' long and 40' wide. The mantapam has two clearly demarcated portions, the northern lower level portion and the southern portion on an elevated basement.

The southern portion was constructed by Salva Narasimha in the middle of 15th century. It is this southern mantapam which has a beautiful four pillared sub-mantapam. This Tirumala Raya mantapam is to the left of the Dhvajasthamba mantapam, which itself is shown in Plate X(a).

Plate X(b) shows the general outer view of the Tirumala Raya Mantapam and Plate X(c) a view of the Kalyana submantap in Tirumalaraya mantapam.

The characteristic Vijayanagara school of sculpture can be seen on pillars of this temple.

Plate XI shows a closer view of the Kalyana mandapam in the Tirumalaraya Mandapa constructed by Saluva Narasimha. The sub-pillars three in number attached to the main complex pillar are worth noting. The major pillar is about 6" square while the three minor pillars are almost circular in shape having 16 facets. The

pillars depict warriors riding horses standing erect on their hind feet over lions. The riders have umbrellas denoting their royal status. The bas-reliefs on this sub-mandapam are all from the Vaishnavite pantheon and deserve notice.

Plate XI(a) gives another view of the Tirumalaraya mantapam while plate XI(b) gives another view of the Saluva Narasimha's Kalyana Mandapam.

Plate XI(c) shows details of pillars - characteristic Vijayanagar sculpture-riders mounting yali lions (also horses) with their hind feet placed on makaras (also elephants in some cases). Several Vaishnavite bas-reliefs in this plate may be noted.

Ramapattabishekam bas-relief:

At the entrance of the inner gopuram, there are two unique bas-reliefs, one showing Lord Venkateswara participating in a game of dice with Hathiramaji and another showing Lord Sri Rama holding court. Plate XII shows this Ramapattabishekam scene. Sri Rama is shown seated on a platform in the Sukhasana pose. His right hand is in the abhaya chinmudra pose. His consort is seated beside him in the sukhasana pose-her right hand holding a lotus while the left hand is in the prasarita vamahasta pose. Lakshmana and Bharata are also shown in this panel in the Anjalihasta pose. The figure to the right of Rama may be Satrugna holding the royal umbrella. In addition to two paricharika figures, the figure of Anjaneya is also shown in this bas-relief, in the Anjalihasta pose.

Vardharaja swamy shrine:

After entering the inner gopura dwara of the temple, we see to the left a small shrine for Sree Vardharaja Swamy. Plate XIII shows this shrine measuring about 20' x 15'. There is an inscription on the temple pertaining to the year 1388 A.D. (18th January). The shrine has been in existence atleast from the date 18-1-1388. The small vimanam on the top of the shrine deserves notice.

Old Kalyana Mantapam

The old Kalyana mantapam inside the Vimana pradakshinam measures 30' x 36'. Plate No. XIV shows a view of this old Kalyana



Plate I : Sri Venkateswara Swamy, Presiding Deity of TIRUMALAI TEMPLE



Plate I (A) : *Sri Lakshmi* — at *Kolhapur*



Plate I (B) : Lord's consort Sri Padmayathi at Tiruchanur

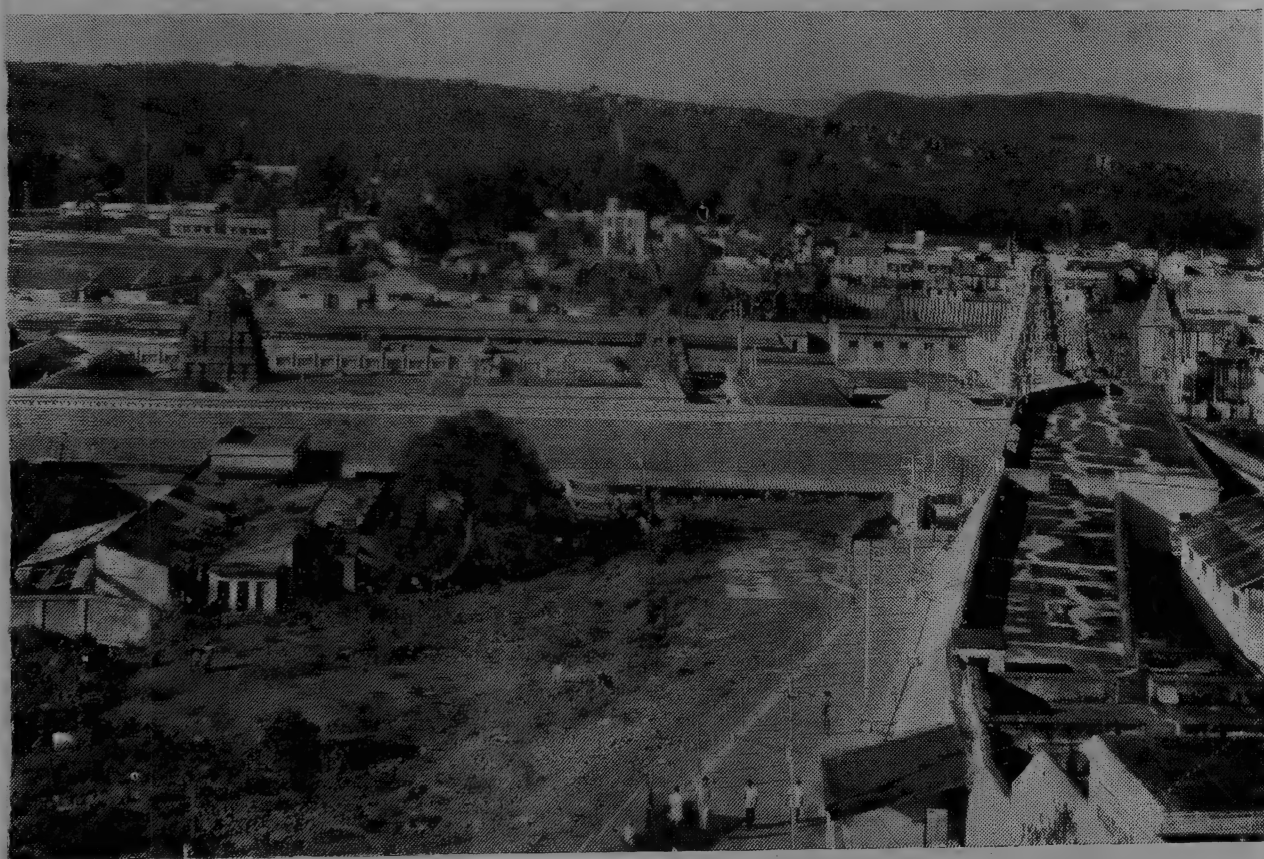


Plate II : *A Panaromic view of Tirumalai Temple*

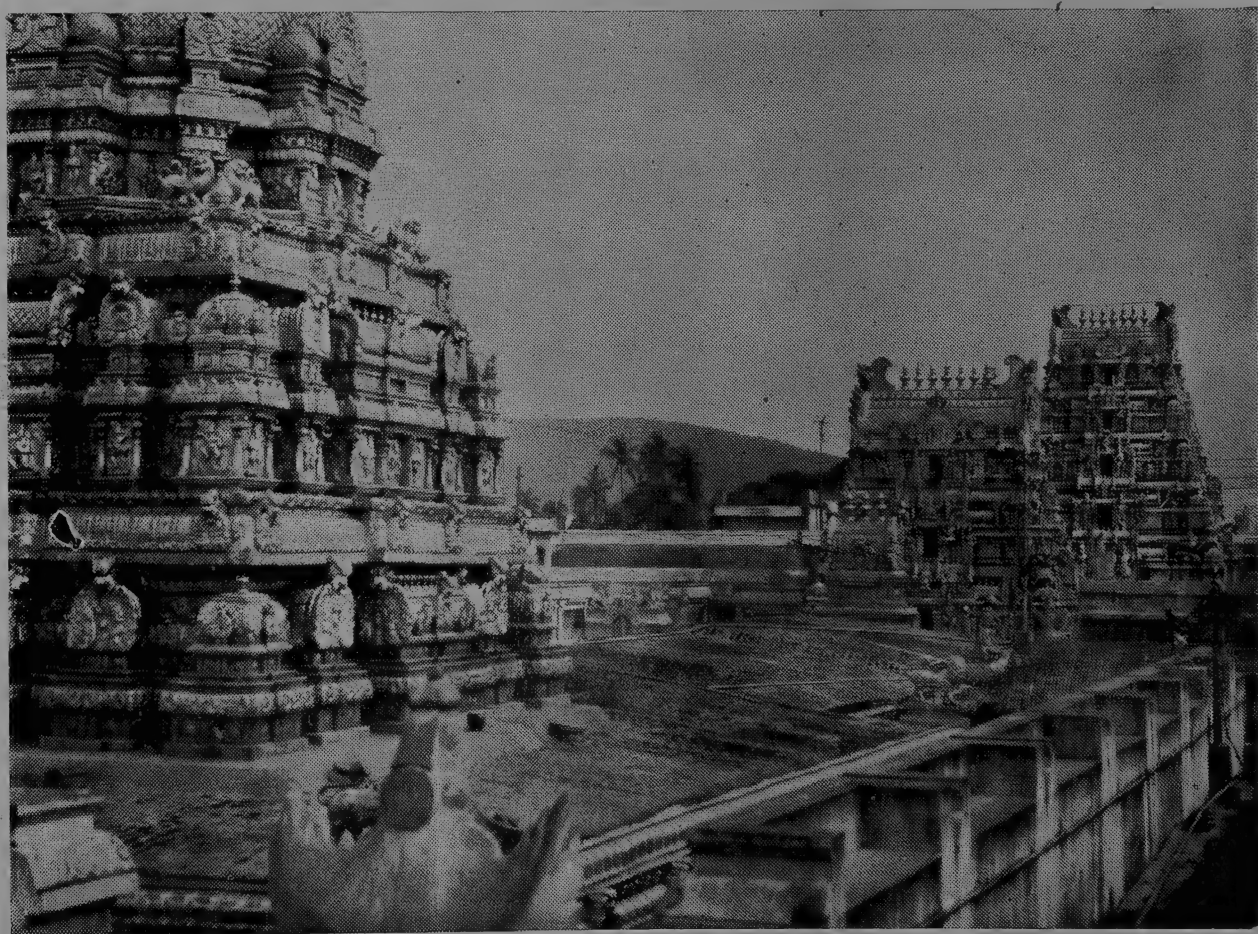


Plate III : *Rear view of outer gopuram and inner gopuram of
Sri Venkateswara Swamy temple Tirumalai*

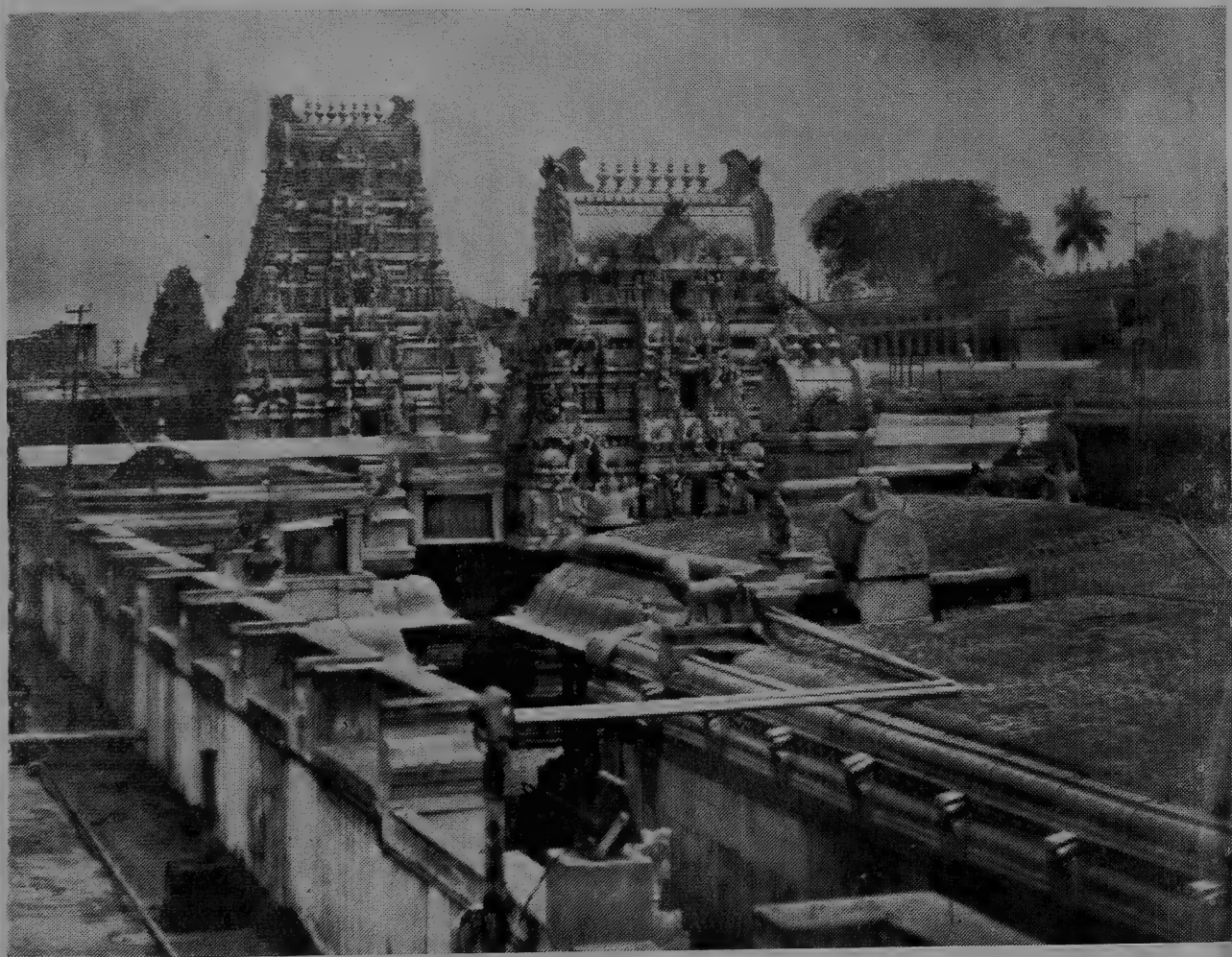


Plate III (A) : *Aerial view of various Prakaras of Sri Venkateswara Swamy Temple, Tirumalai*



Plate IV : *Entrance Mantapam Pillar*



Plate V : *Venkahpathiraya*



Plate VI : *King Achyutaraya and
his Queen Varadaraji Amma*



Plate VII : *Statues of Krishna Deva Raya
and CONSORTS*



Plate VIII : *Statues of Lala Khamaram, his mother and wife*



Plate IX : *Prakara Mandapam in Sampangi Pradakshinam*



Plate IX (A) : *Vijayanagara Royal Emblem*

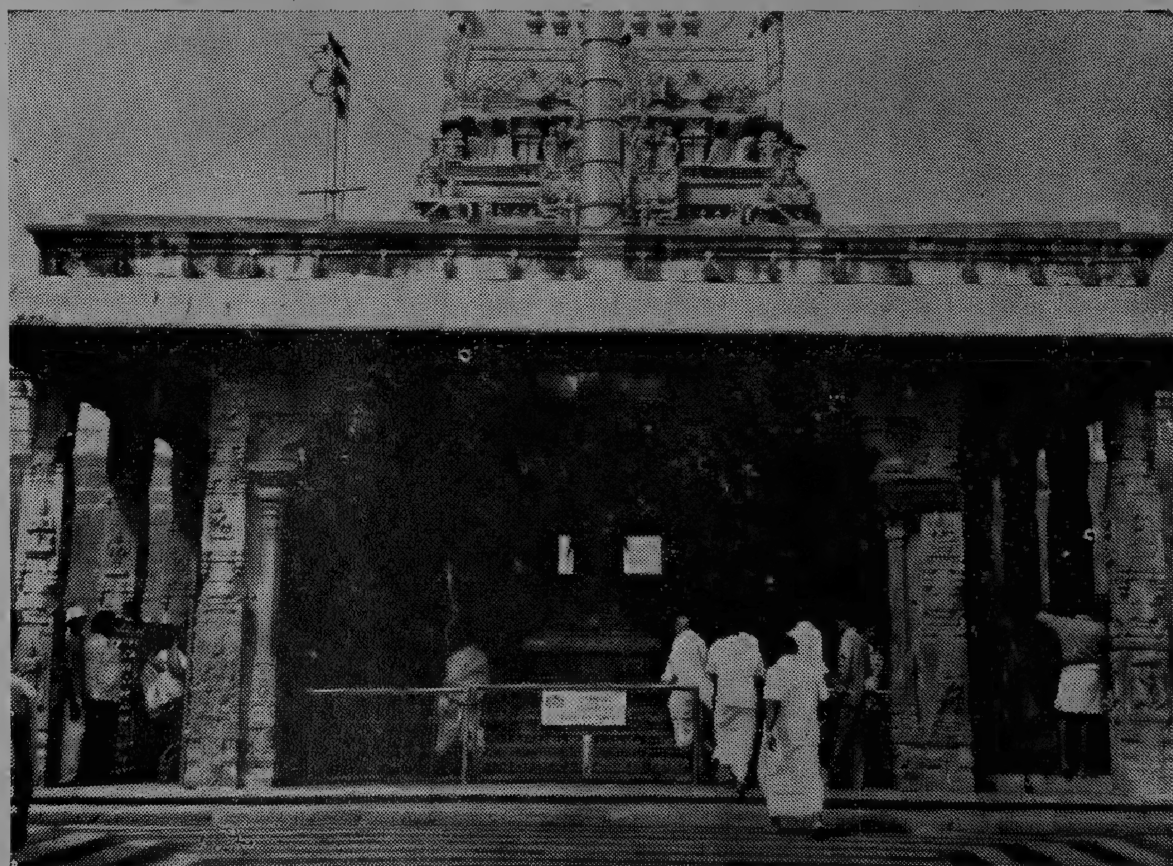


Plate X (A) : *View of Dhvajasthamba Mandapam
in Sri Venkateswara Swamy Temple*



Plate X (B) : *General view of Tirumalaraya
Mantapam*

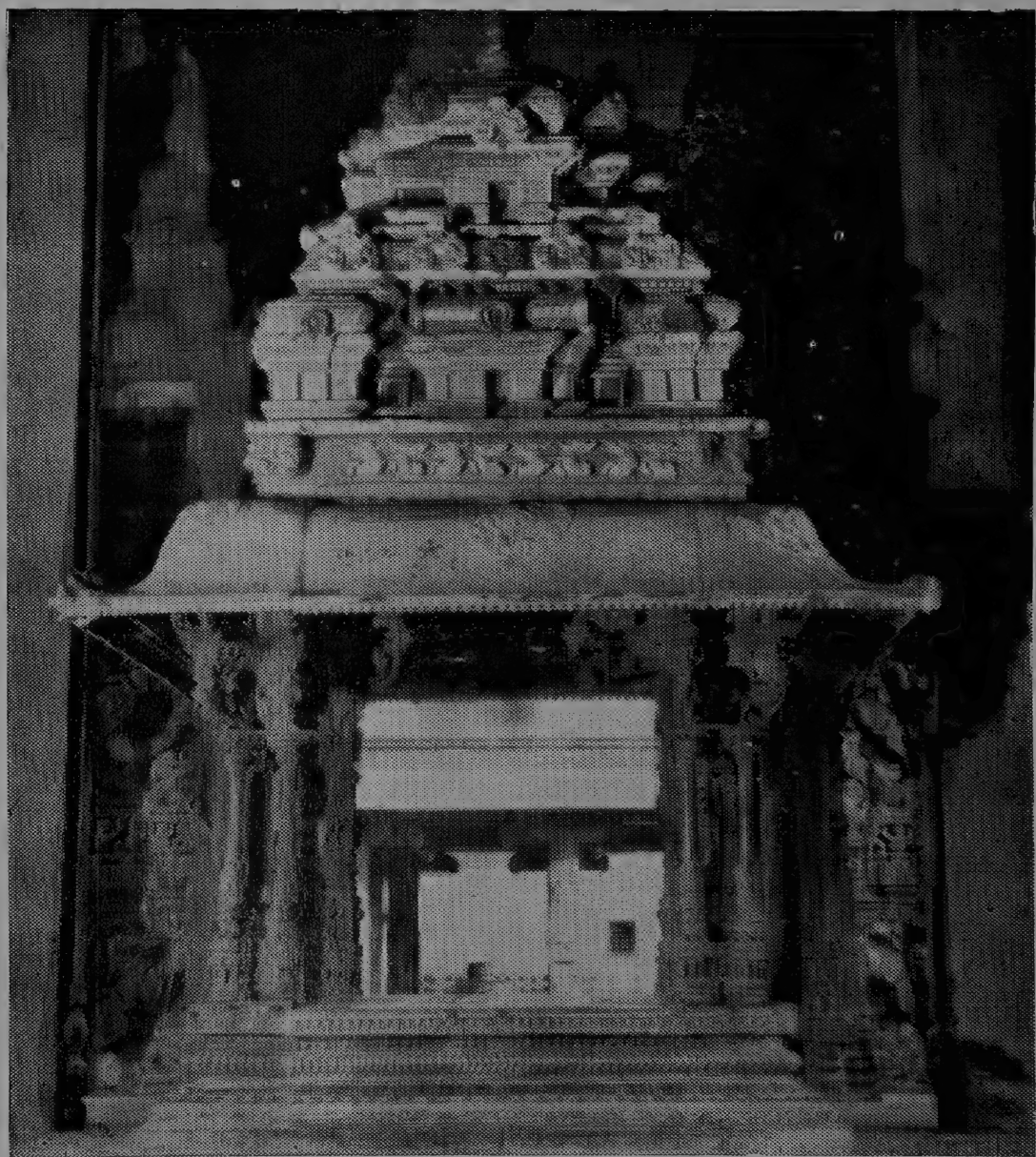


Plate X (C) : *A view of the Kalyana sub — montapam in
Tirumala Raya Mantapam*



Plate XI : *A closer view of the Kalyana Mandapam in Tirumalaraya Mandapam*



Plate XI (A) : *Another view Tirumalaraya Mandapam*



Plate XI (B) : *Tirumalaraya Kalyana Mandapam*



Plate XI (C) : *Details of pillars of
Tirumalaraya Mandapam*

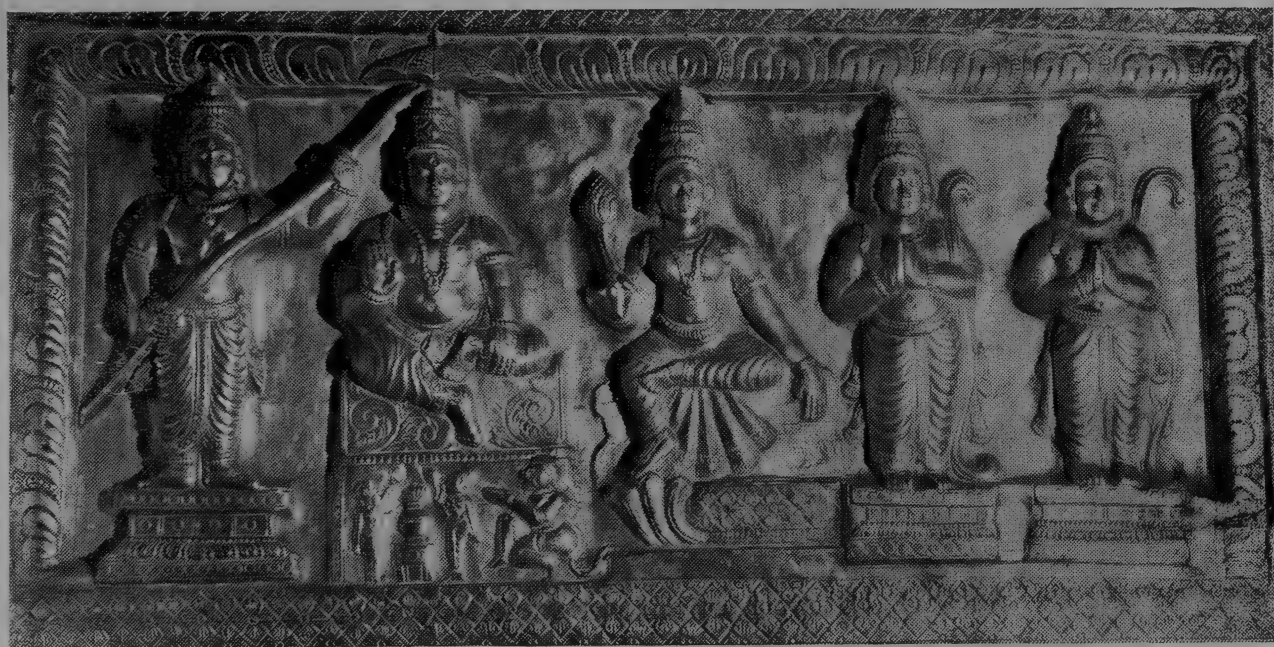


Plate XII : *Ramapattabhishekam* basrelief. (Entrance to Inner Gopuram)



Plate XIII : *Sri Varadharaja Swamy Shrine*

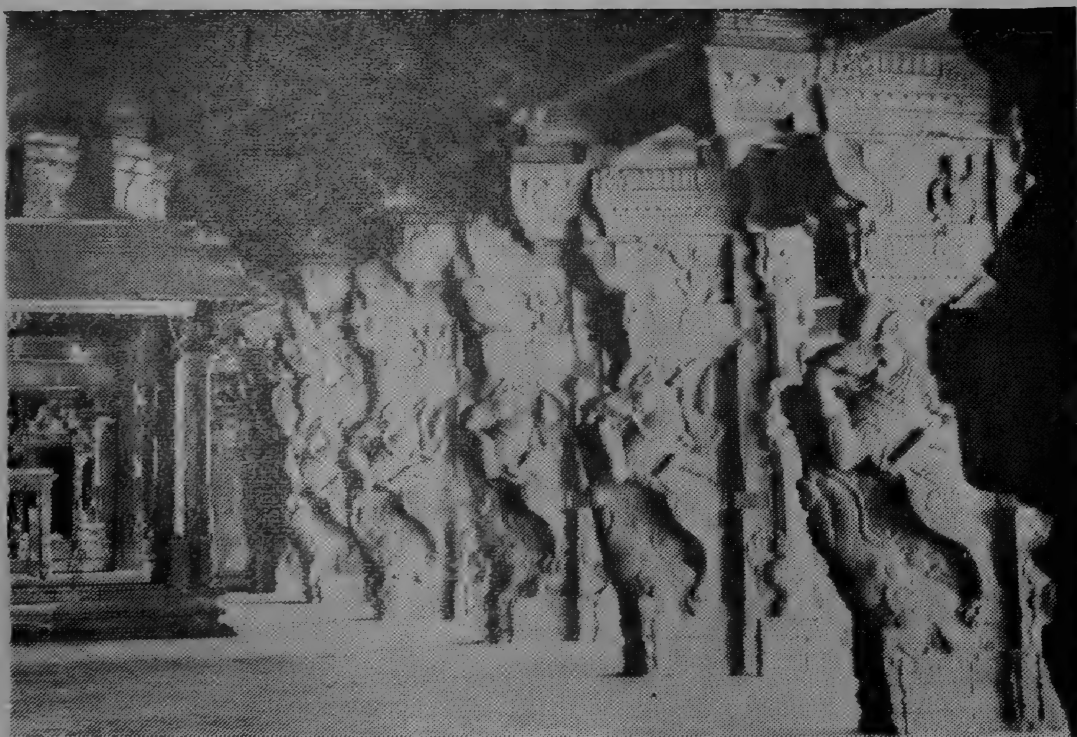


Plate XIV : *Old Kalyana Mantapam Pillars*



Plate XV : *Close View of sub-mandapam in the old Kalyana Mantapam*



Plate XVI (A) : *Lord Narasimha with his consort—old Kalyana Mantapam*



Plate XVI (B) : *Damsel with Lilly bud —old Kalyana Mantapam*



Plate XVI (C) : *Another damsel*
(*old Kalyana Mantapam*)



Plate XVI (D) : *Hunter with consort*
(*old Kalyana Mantapam*)

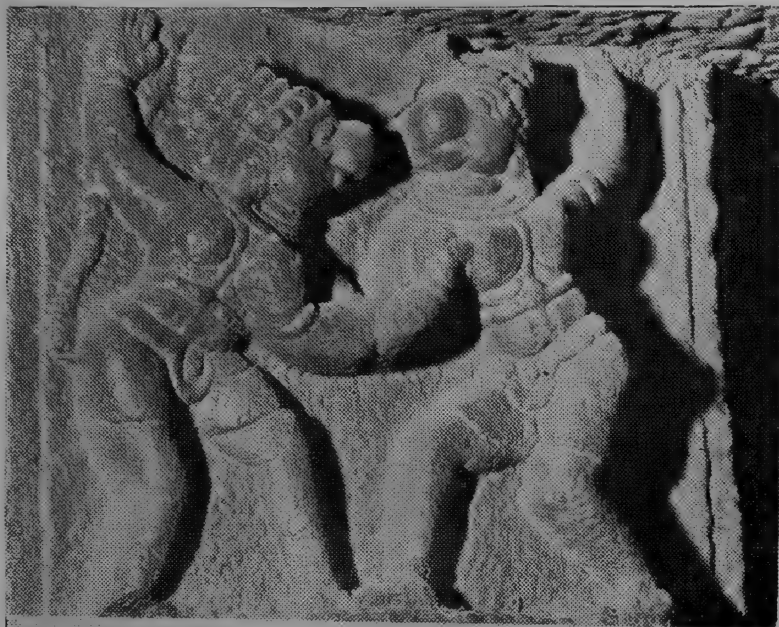


Plate XVI (E) :
Vali and Sugriva wrestling
—old Kalyana Mantapam



Plate XVI (F) :
Tri-Vikrama
—old Kalyana Mantapam



Plate XVII : *Vimanam and the exit side of Vaikunta Dwaram*



Plate : XVIII : *Ananda Nilaya Vimanam -note Sri Venkateswara
bas-relief at right*



Plate : XIX : *Vaikunta Dwaram (Inside view) showing pillars, Devakostas*

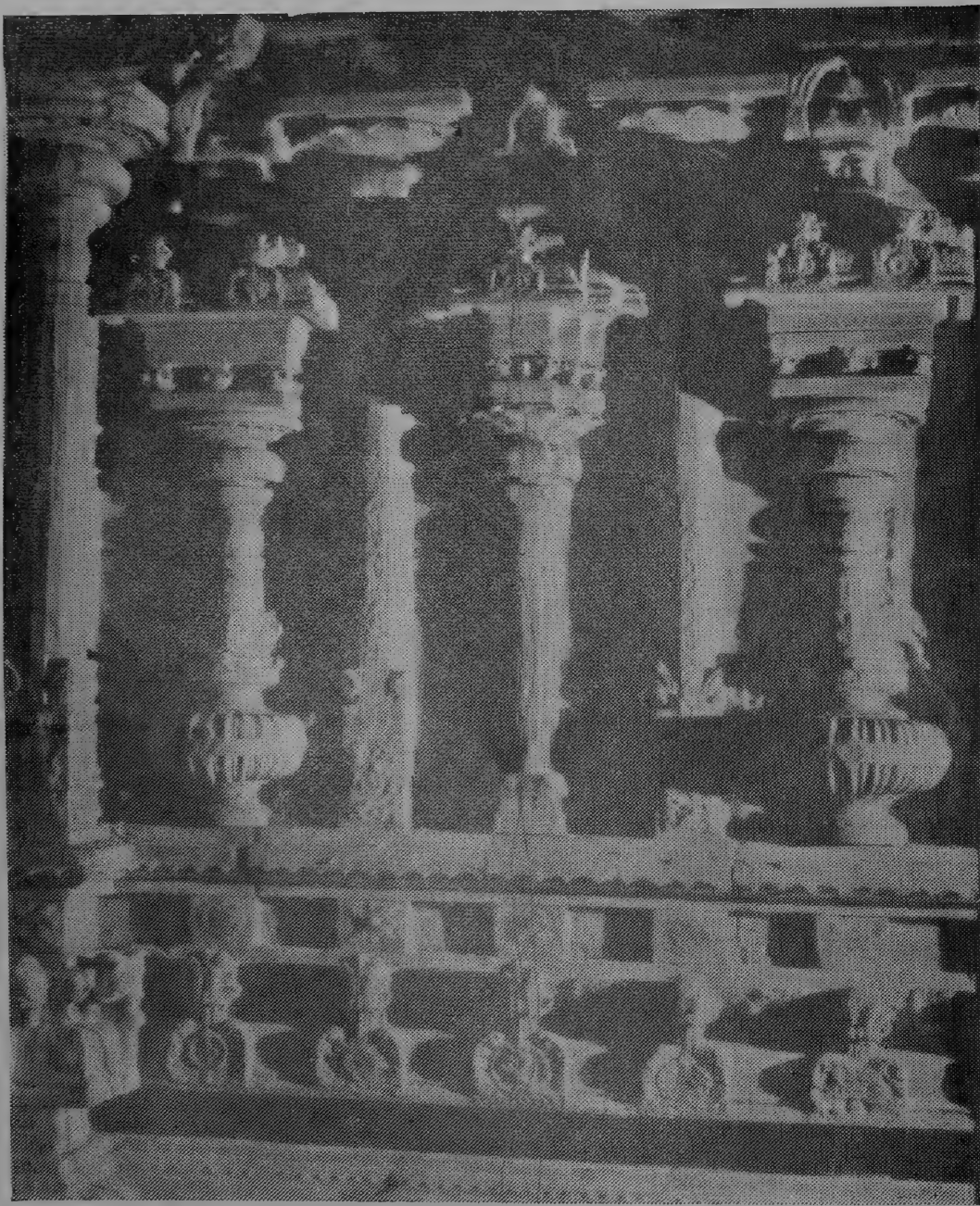


Plate XIX (A) : *Showing Poorna Kumbha Panjara in
Vaikunta Dwaram*

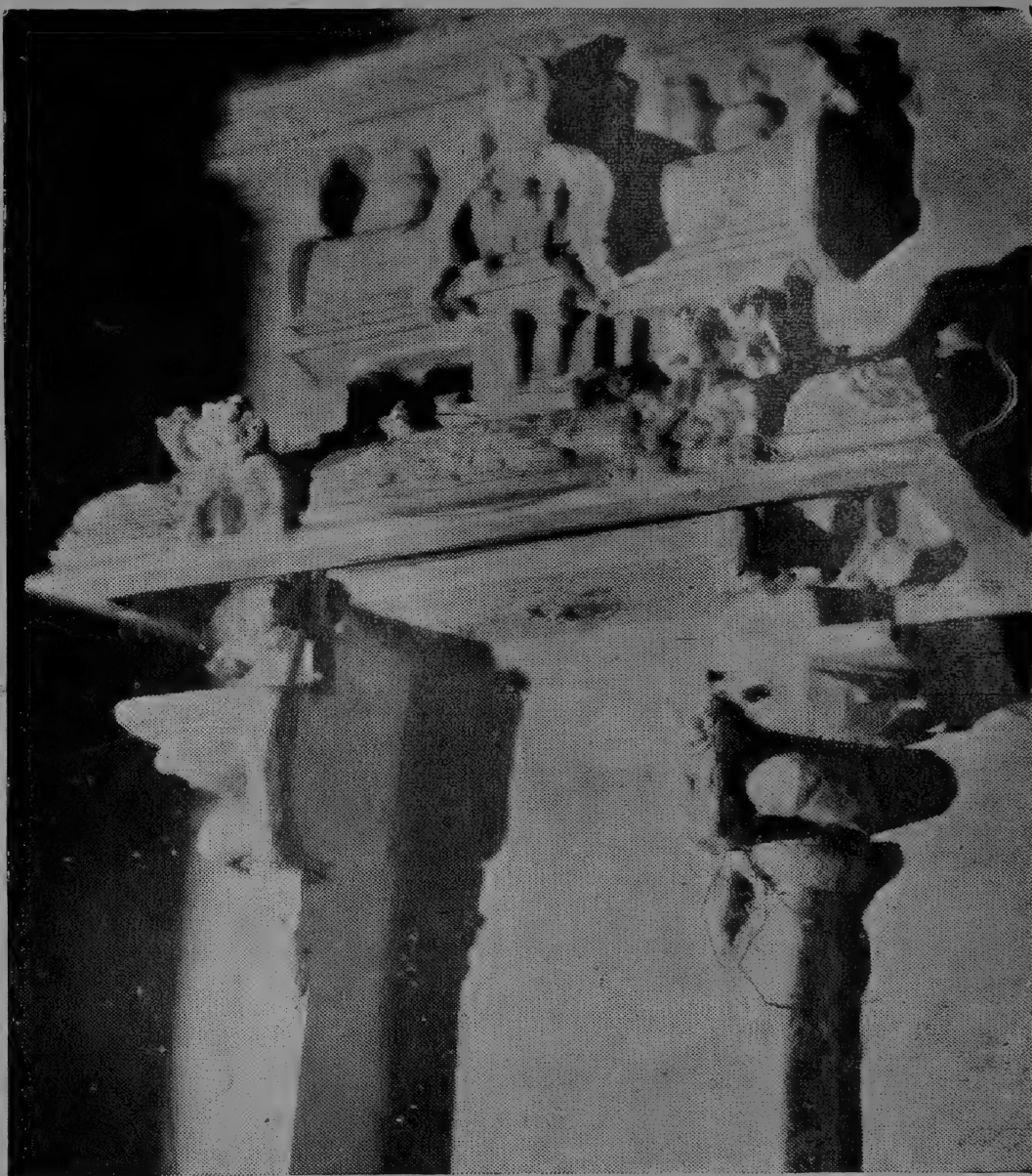


Plate XIX (B) : *Devokosta* view in *Vaikunta Dwaram* cell



Plate XX : *The Kasula Peru of the Lord (Jewelry)*



Plate XXI : *Erotic Sculpture in Sri Venkatesawara Swamy Temple*



Plate XXII : *Erotic Sculpture Figure in Sri Venkatesawara Swamy Temple*

mantapam which has a very beautiful sub-mandapam. This Kalyana mantapam is a treasure house of beautiful sculptures in the temple. The sculptures belong to the Vijayanagar period of temple sculptures. Plate XV gives a closer view of the sub-mandapam in the old Kalyana Mandapam. The mantapam was perhaps constructed in the year 16th century. Plates XVI(a), (b), (c), (d), (e) and (f) shows some of the important sculptures in this mandapam. Plate XVI(a) shows Lord Narasimha with his consort, while Plate XVI(b) shows the figure of a damsel with a lilly bud in her right hand in a meditative pose; Plate XVI(c) similarly shows another damsel in a different pose. Plate XVI(d) shows an exquisitely carved figure of a hunter with his consort. Plate XVI(e) is a bas-relief of wrestling between Vali and Sugriva of Ramayana fame. Plate XVI(f) is a beautiful study of Tri-Vikrama or Vamana occupying the skies. It is noteworthy that the upper right hand which stretches into the other points a finger upwards. The lower right arm holds the chakra while the lower left hand is in the Katyavalambita pose. The upper left hand holds the shankha. The left leg of the Lord is firm and erect. The Vijayanagar bas-reliefs on the granite material used for sculpturing are well carved and beautiful.

Plate XVII shows the Vimanam on the top along with the entrance to the shrine of Senapati deity, (Vaikunta Dwaram exit portion) the security officer of the temple. The Dasavatara bas-reliefs are seen on the top of the entrance along with the characteristic lions which are sculptures normally found only in Shakti temples.

Ananda Nilaya Vimanam:

Plate XVIII gives a closer view of the Vimanam of the temple. The famous Venkateswara bas-relief may be noted. The Vimanam is the Anandanilaya Vimanam traditionally attributed to Thondaman Chakravarthi. The Vimanam is gilded with gold. The earliest inscription however refers to the gilding of this Vimanam by King Veera Narasimha Deva whose reign has been calculated to be between the period 1205 A.D. and 1262 A.D. According to tradition the temple itself was constructed by Tondaman Chakravarthy; the Vimanam of the temple cannot be later than 1262 A.D. in view of the inscription referred to above. The Anandanilaya Vimanam is a three-storeyed structure with a square base of 27' 4" and a height of 37' 8" including the kalasa over the Garbha Griha. It has three storeys, the first, second and third measuring 10', 10' 9" and 16' 3". The

first two tiers are rectangular in shape while the third is circular in shape. The Vimanam at present is completely gilded. The Vimanam shows strong traces of Pallava origin, with a circular sikharam and single stupa recalling the vimanams of shore temples in Mamallapuram. It is note-worthy that the Vaikunta Dwaram circumambulation has pallava corbels and plain round pillars of pallava origin. Of course the kudas show the presence of chola influence with the characteristic simha mukha. There is also the presence of the Vijayanagar corbel with well developed pushpabodigai. Thus there is a continuing tradition of Pallava, Chola and Vijayanagar schools of architecture in the Anandanilaya Vimana, while the basic structure is definitely reminiscent of Pallava architectural origin.

Vaikunta Dwaram Pillars - Circumambulation around cella:

Around the sanctum sanctorum, there is a circumbulatory passage which is open only on Vaikunta Ekadasi Day. Plate XIX shows the Vaikunta dwaram pillar view inside. This shows the Devakostas on the cella walls to house subsidiary murtis. Plate XIX(a) shows the poorna kumbha panjaras in this enclosure.

A study of the Vaikunta Dwaram circumambulation as well as ceiling of the sanctum cella which incidentally is composed of double walls with interstices in the middle, would indicate that the outer wall was perhaps renovated in the Vijayanagar period as the later Vijayanagar type of pillars with corbels having well developed pushpabodigai are to be found in the devakostas as well as the Purnakumbha panjaras which show strong chola characteristics. Figure XIX(a) shows a view of one of the five devakostas the outer wall of the sanctum cella. Sri Neelakantha Sastry writing the foreword of the T.T. Devasthanams Epigraphical Report in 1930 held the view.... 'that the present structure is comparatively modern and dates from the 13th century' and that the structures belong mostly to the period after 13th century. A study however of the inner walls of the sanctum cella would indicate solid rock slabs showing that the original walls of the inner sanctum cella can be dated to Pallava period. The unornate round pillars seen in Plate XIX also show a strong Pallava influence. The pillars have identifiable Pallava corbels. One has only to look at the sculptured pillars belonging to Vijayanagar period in the temple—pillars in Tirumalaraya Mantapam, Tirumalaraya Kalyana man-

tapam and elsewhere to see the continuing Pallava and Chola influence in the sculptures and pillars of the temple. The Pallava heraldic lion which characterically is found in the shore temples of Mahabalipuram upholding the shaft of the pillar on itself (the lion's head) continues to make its appearance in almost every pillar of the mantapams and mantapam pillars in Lord Venkateswara's temple which belong to the Vijayanagar period architecture. From the internal sculptural evidence in the temple, there is no doubt whatsoever, that the inner walls of the sanctum cella can be taken back to the Pallava period i.e. atleast to the 6th or 7th century A.D. if not earlier. The fact that the Bhoga Srinivasa Murthi in the temple was endowed by a Pallava Princess Samavi in 966 AD would also go to prove the presence of the Pallava donors in the temple. The Devakostas in the Vaikunta Dwaram enclosure show all the characteristics of late Chola sculptures such as the Kudus etc. A unique aspect of sculpture on the outer walls of the sanctum cella is that these Kudus figures appear on the adisthana also. However, a note-worthy feature is that the devakostas pillars are not purely Chola, the characteristic Vijayanagara puspabodigai corbels indicating a mixture of late Chola and Vijayanagara sculpture; therefore the latest renovation of the outer wall of the sanctum cella must have been during the Vijayanagar period. As it is, a unique feature of the sculpture of the temple is a mixture of Pallava and Chola influence while the predominant characteristic is that of the sculpture belonging to the Vijayanagar school of sculpture and architecture. The reasons for this are perhaps not far to seek. The location of Tirumalai itself in Tondamanadu and on the border of Tamilnadu attracted sculptors not only from within Vaduku land (Telugu land) but also from the nearby Kanjivaram and other centres from Tamilnadu. The main donors to the temple have been Vijayanagar kings and chiefs. The Vijayanagar school of sculpture in the temple therefore dominates while mixed with early Pallava characteristic and strong Chola sculptural influence. The effect however is not one of a hybrid sculptural and architectural art displeasing to the eye but one which is harmonious and well developed showing an integrated development of sculpture and architecture, confirming the existence of indigenous Dravidian art and architecture, and the evolution and flowering of Pallava and Chola art and architecture into that of sculptures bas-reliefs and architecture of the Vijayanagar period.

Kasula Peru

The Lord in the temple is adorned by various ornaments and jewellery. Plate XX shows the Kasula Peru ornamenting the Lord.

Mithuna sculptures in Sri Venkateswara Swamy Temple, Tirumalai:

The Venkateswara Swamy temple also displays the mithuna or erotic sculptures as in other Indian temples. Plates XXI and XXII show two such erotic sculptures.

Acknowledgement

The author acknowledges with thanks the stenographic assistance given by Sri Syed Habeebuddin, in the preparation of this paper.

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The Brahminical Structures at Nagarjunakonda

Prof. R. SUBRAHMANYAM

Background

Till the discovery of the structural temples at Nagarjuna Konda, it was believed by all the students of architecture, that the Pallavas were the first to adumbrate the style. Any brick structures with apsidal end was immediately identified as Buddhist structures. The shapes were sometimes believed to be imitation of Buddhist Chaitya-grihas and Chatussalas. The recent finds of early structural remains in brick at Kudali Sangameswaram, Virapuram and Siddeswaram clearly established that Satavahanas were perhaps the first to inaugurate the first structural shrines and install Lingas in them. The shapes of the structures were square, rectangular or apsidal.

It is a well known fact for the performance of vedic sacrifices, sacrificial alters were constructed in different shapes and they were based on the stipulation of sulba sutras which form part of vedas. The Agnis which were three in number; Ahavaniya-Garhapatya and Dakshinagni; had different shapes of Kundas and all these shapes were imitated in the construction of religious edifices. The semicircular or the circular homakundas were pressed to obtain elongated sites. (Vrttam-vrttayatam bhavet).

Fortunately for us a few of the Brahmanical structures at Nagarjuna Konda are datable with the help of inscriptions found there. The temple of Pushpa Bhadra which is dated in the 16th regnal year Ehuvala Chantamula is apsidal in form with pillar enclosed by a brick wall enshrining a linga. It has a Mukhamandapa, a prakara and balipitha and dhvajastambha. That is a fully developed temple complex. The inscription registers donations of a village as 'Akshayanivi'. Similarly a 'Sarvadeva-adhivasa' temple which is multi storeyed also gave an inscription calling it by the technical name 'Sri Visala'. Thus providing us with inrefutable evidence for the beginnings of structural temples of

India and this tradition of Satavahanas who had left evidences of structural activities at Gudimallam, Chejerla, Ter were probably continued by Ikshvakus and later adopted by the successive rulers.

In the following pages a detail description of Brahmanical structures discovered during my excavations at Nagarjunakonda are given. For a few of them line drawings of their plans are also added to illustrate the points emphasised by me.

1. PUSHPABHADRASVAMI TEMPLE

This is located at the north-western foot of the fortified hill of Nagarjunakonda on the banks of the river Krishna where the river takes northerly course. It is customary in India to build Siva temples at the spots where streams or rivers take northerly course since a special sanctity was attached to such spots. They have been considered as equal to Varanasi the most sacred spot of pilgrimage for all Hindus.

This temple complex is actually located inside a brick enclosure with 4 gateways three of which are extant today. It consists of an apsidal shrine with a Mukha Mandapa. The Dhvajastambha which has been planted facing this temple immediately outside the Mukhamandapa bears an inscription dated in the reign of Ehuvala Chamtamula, the third of the Ikshvakus. It refers to the consecration of this temple Devakulam by Kupanasiri and her son Virapurisadatta II for their victory and longevity. This is the earliest structural temple with all the units — Garbha Griha, Mukha Mandapa, Dhvaja Stambha and enclosure wall with four dvaras or gateways all complete — discovered in India, so far.

The Garbha Griha of this temple is apsidal in form and the apse has been achieved by arranging four pillars at a distance of .90mt. each. It measures 3.60mt. in Diameter and 1.95mt. in radius, while the long axis is 9.90mt. Two box-like structures were noticed on either side of the entrance of this Garbhalaya encased with Cuddapah slabs. A comparison of this with the temple of Chejerla which is upto now considered as the earliest temple indicate that these two box-like structures were actually pillars. All along the length of this apsidal hall there should have been a brick wall but no traces of that have been found in the excavations. Perhaps due to the fact that they were rifled by subsequent dwellers for building materials. The Mukha Mandapa which is almost

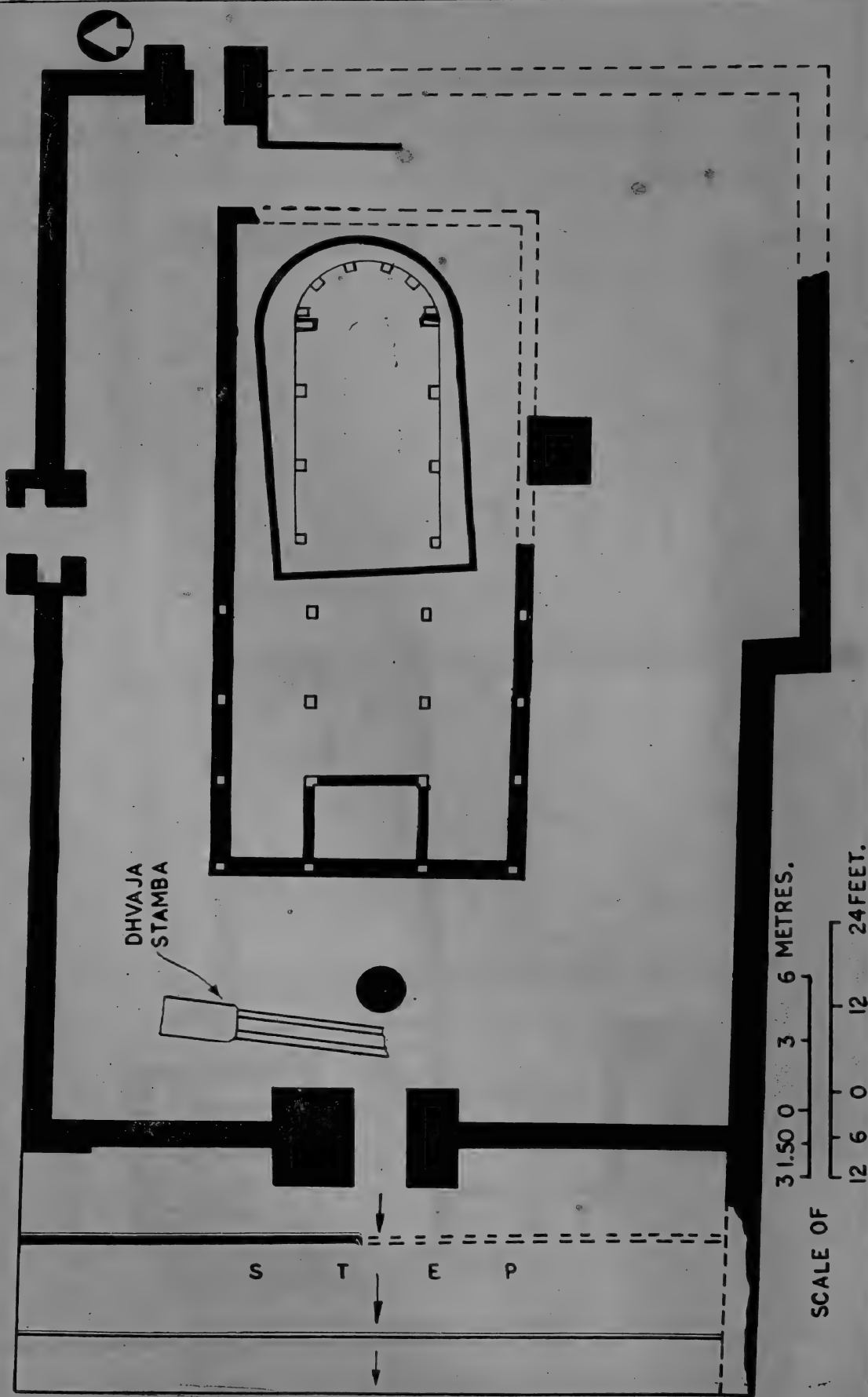
square 9.30mt. x 9.30mt. contains 16 pillars arranged in rows of four at 2.70mt. spen. The pillars which are beautifully polished measure .45mt. x 0.30mt. The pillars of this mandapa also have grooves on their tops to take in the beams and perhaps the flat roofs over them. The apsidal Garbhalaya should have had a vaulted roof. It must have enshrined the lime stone linga which was discovered in the vicinity of the shrine with stucco decorations on the exterior. Numerous broken finials discovered at this site also indicate their being used as decorative pieces over the vaulted roof of this temple. The Dhvajastambha surmounted by a capital was installed facing the deity immediately outside the Mukha mandapa on a circular pedestal. The pillar measures 4.63mt. cubical at bottom and octogon and tapering towards top. Four facets of this pillar were utilised for inscribing commemorative tablet which supplies us interesting information about the temple, its, authorship and date besides the benefactions made by the then rulers for its maintenance. As has been mentioned already, it has four gateways at a four cordinal directions though not in straight alignment. They vary in their measurements as well. The eastern entrance which leads to a pillared hall yonder measures 2.82mt. x .90mt. while the western entrance located towards the river measures 3.48mt. x 1.57mt. The Northern gateway is missing. The northern gateway which opens towards another temple complex measures 2.47mt. x 1.20mt.

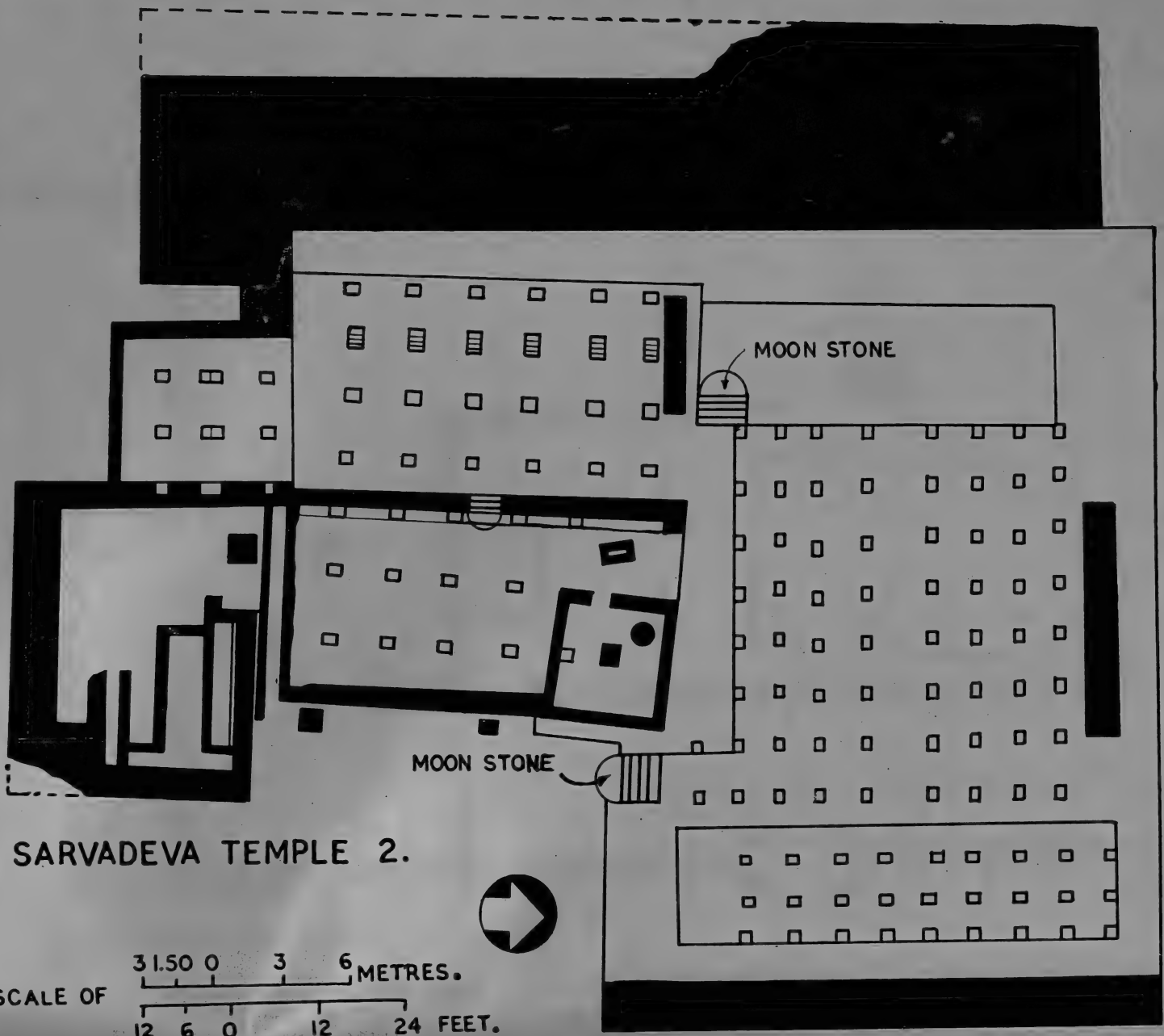
Excavations at this site have disclosed two phases of structural activity. The second phase structures superimposed over the earlier, comprise of a long rectangular room 6.10mt x 4.05mt. built with the debris of the first phase building, portraying an attempt by the builder in the late mediaeval period to install the image of Siva here. A granite yoni measuring 1.05mt. x 0.70mt. was also added in the second phase. Constructional necessities like water troughs, for storing water and pounding lime etc. made at the stage of structural activity were also found superimposed on the earlier ones. This attempt of the late mediaeval builder to re-install the image of Siva may perhaps be reminiscent of its earlier associations Siva called Pushphabhadrasvami.

The western gateway of this temple leads to a beautiful bathing Ghat on the banks of the river Krishna. To the north of this temple of Pushphabhadrasvami, is another small complex presumably a temple dedicated for the worship of Karttikeya. This has

been subjected to large scale spoliation in subsequent phases and hence only pedestals and small shrine rooms are extant. Beautiful images of Karttikeya made in limestone were discovered at this site. In view of their mutilated condition, it is difficult to precisely fix its height or its iconographical features in detail. Its location on the slopes of the Nagarjunakonda the fortified hill, perhaps was deliberate and he was there as a guardian deity guarding the south-western corner of the citadel. At this place a lime stone Nandi a pedestal was discovered. These big pedestals were used for installing images. The river side was obviously resorted to by the Hindu occupants of Vijayapuri for their religious and ritualistic constructions such as the holy bath, worship of the divinities and performance of chayanas probably including Aswamedha. This shrine is in contrast with the earlier Buddhist structure of Vijayapuri which are far removed to the interior of the boundary wall and also its outside. The absence of any Hindu structures in the Buddhist area and the location of Hindu structures nearer to the river gives the deliberate intension to do so at the same time revealing the Royal tendancy of Patronage of all faiths. Some of the lime stone pillars are decorated with designs of lions, makaras, lotuses, lions with beaks of birds, medallions with four vajras, birds seed-vessel of lotusess etc. Architecturally they are rectangular in the lower part and a little cubical in the centre. This dhvajastambha is cubical at its lower part and octagonal above, while the top is rounded off. The octagonal part contains an important inscription in 10 lines in chaste classical sanskrit which throws a flood of light on the apsidal temple which was evidently being dedicated to Mahadeva called Pushpabhadrasvami. Apsidal shrines generally known as Vrittayata or Gajaprishta in Architecture, exclusively ascribed to Buddhist Edifice but belle as direct evidence is afforded by this temple of God Siva with a chaitya or vrittayata construction. The inscription is dated in the 9th tithi, Grishmapaksha 1 of the 16th regnal year of Maharaja Sri Ehuvala Chamtamula and is issued by the prince Sri Virapurushadatta (II), who is described as heir-apparent, mahasena-pati and Haritiputra, who to vouch victory and longevity of life for the Gotra of his father and his mother and this dharmaphala to accrue to his parents, has put up this devakulam (temple) for God Pushpabhadra and set up the dhvajastambha and also endowed the village of Pudoketam for the perpetual maintenance of rituals at this temple. The Prasasthi of the Prince, (both on the father's side and the mother's side) is mentioned.

PUSHPABHADRASVAMI TEMPLE 1.





SARVADEVA TEMPLE 2.

MOON STONE

MOON STONE

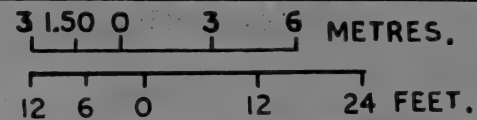


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3 1.50 0 3 6 METRES.
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KARTIKEYA TEMPLE 4.

SCALE OF



RUBBLE
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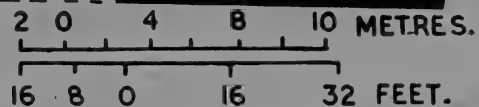
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RESIDENTIAL
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GATE

ASHTABHUJASVAMI TEMPLE 5.

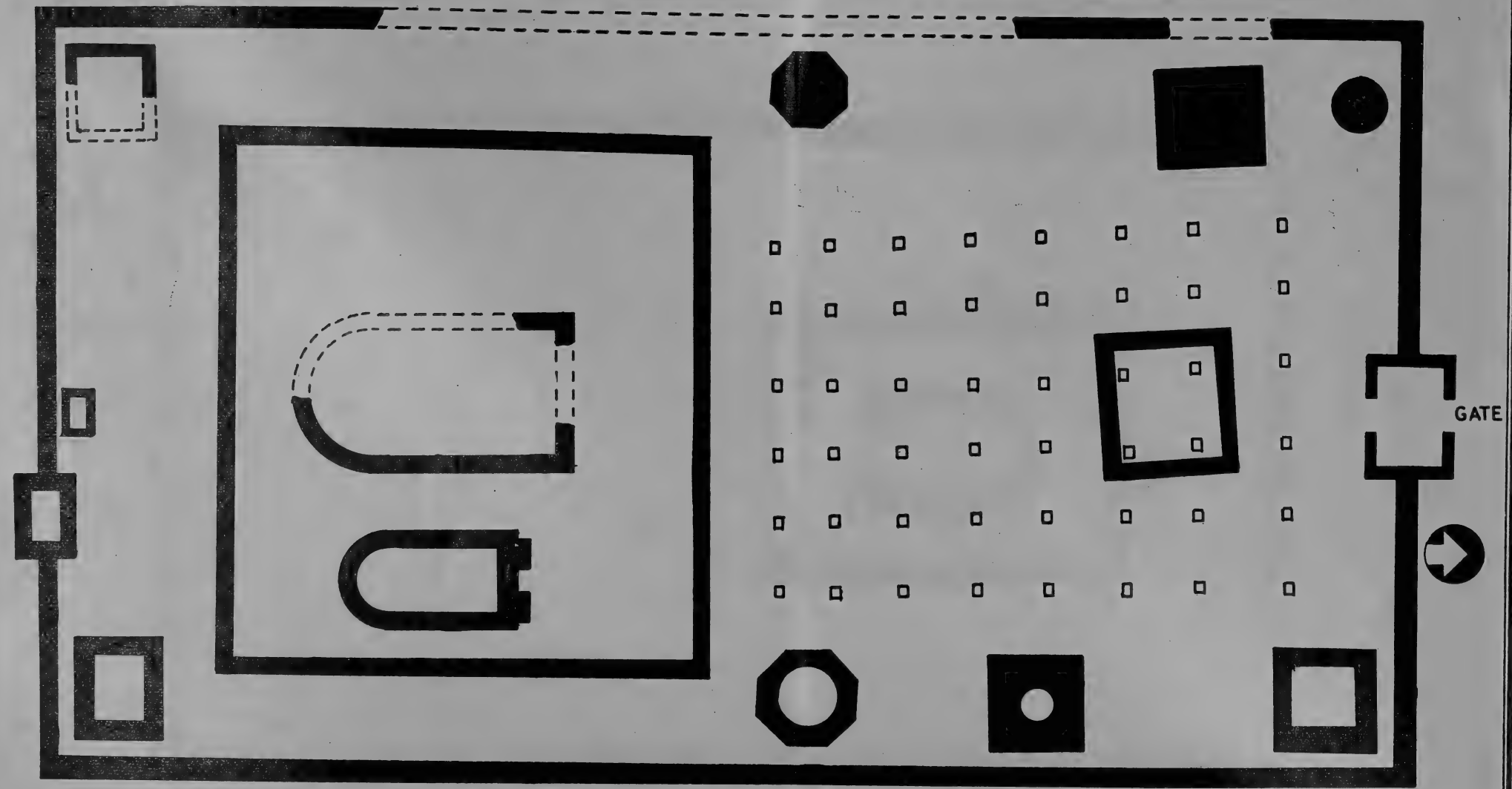
SCALE OF



NAVAGRAHA TEMPLE 6.

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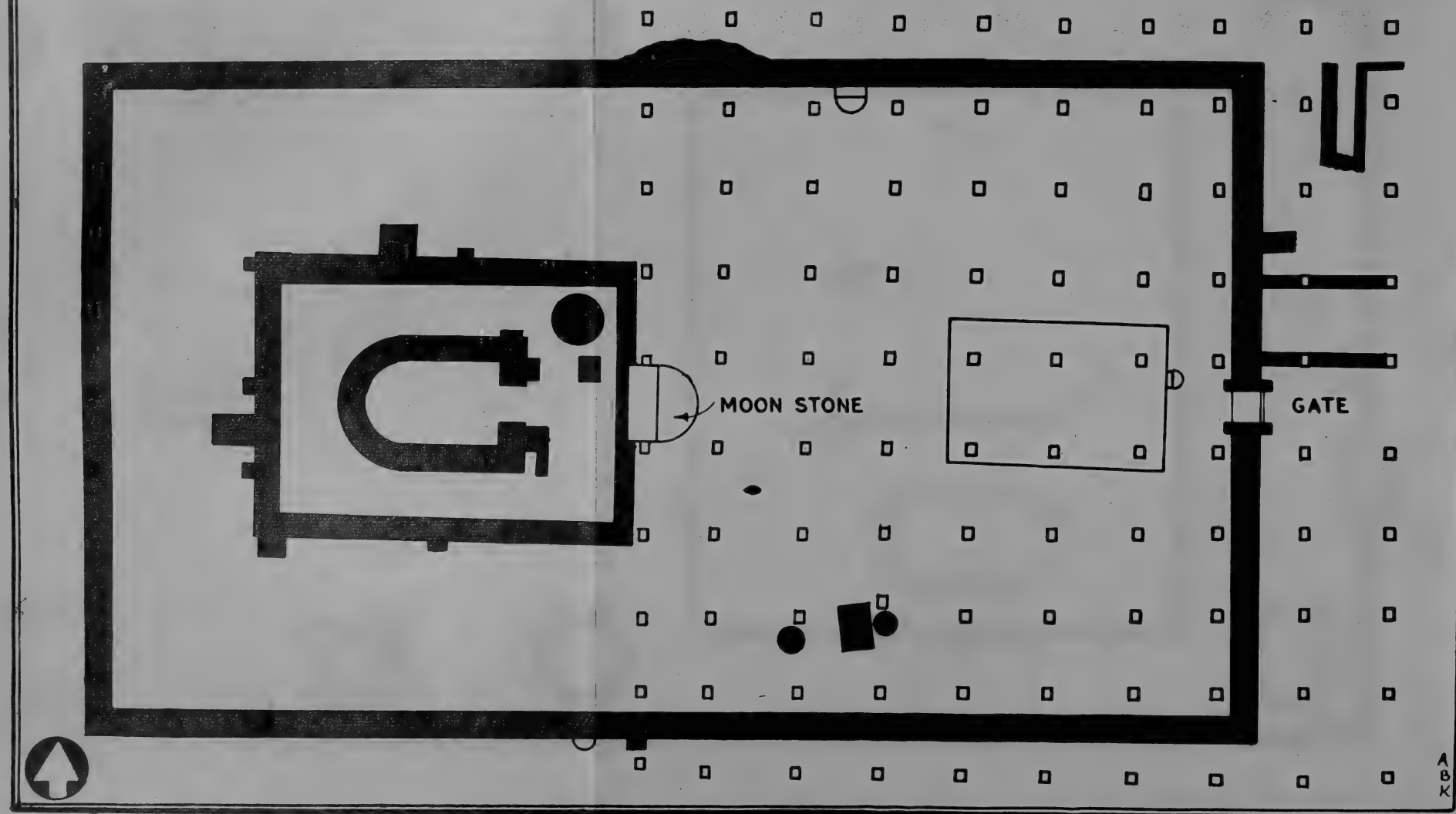
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KUBERA TEMPLE 7.

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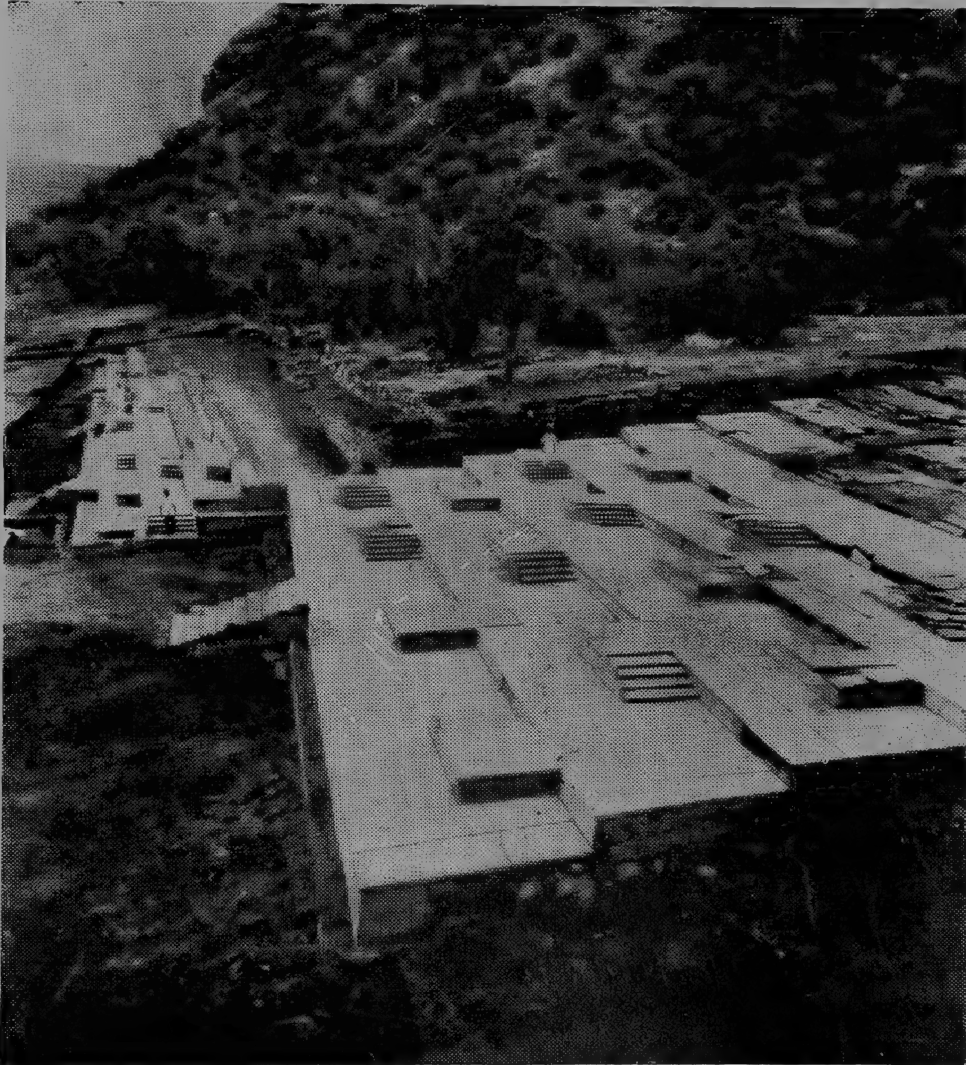


Fig. 1 ; *Bathing Ghat on the bank of River Krishna*

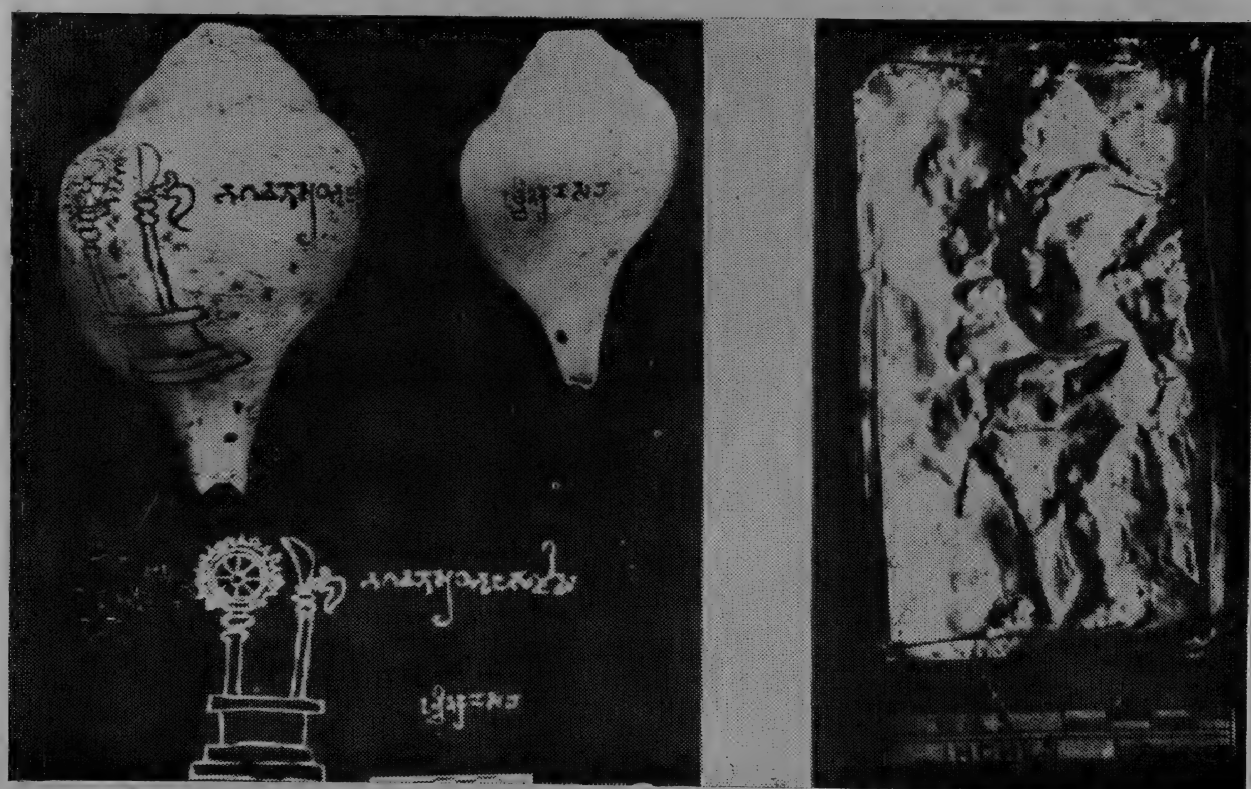


Fig. 2 : Sankha Khadja Dhwaja

Pasupathi



Fig. 3 : *Terrekota Images of Kartikeya*

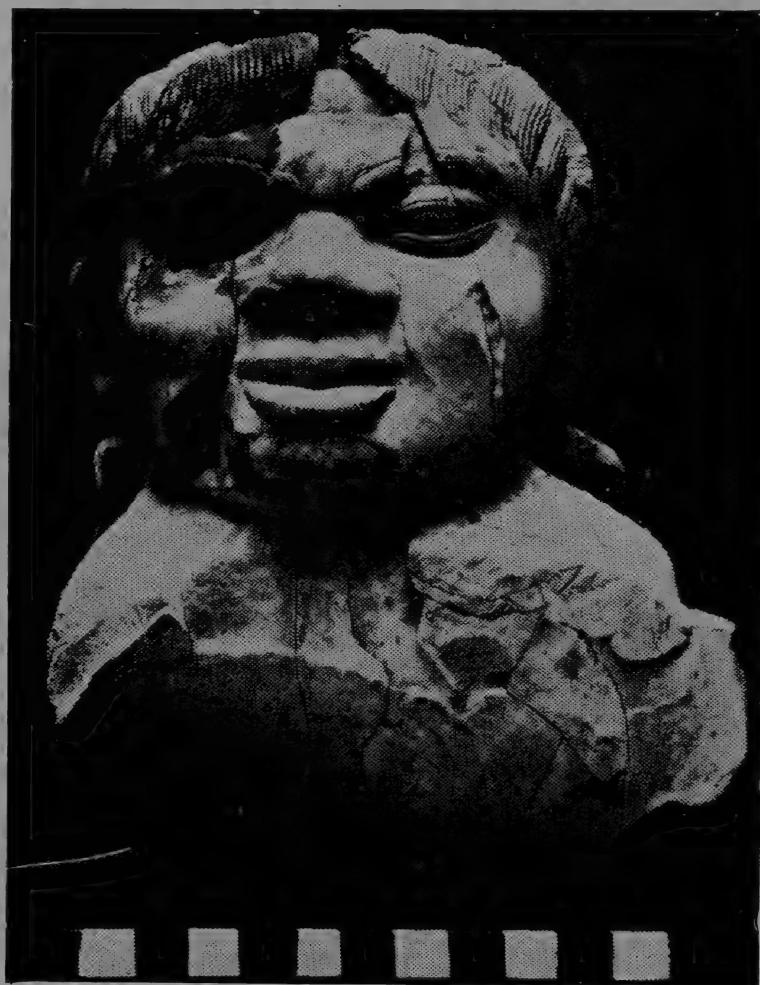


Fig. 4 : *Broken Sculpture of Yaksha*

THE TEXT OF THE INSCRIPTION

(Pushpabhadrasvami)

1. Siddham(ddham) Namō bhagavate Mahadevasya Puspa (shpa) bhaddrasvaminah (!*) Maharajasya Vasishthiputtrasya.
2. sry-Ehavala-Chamtamulasya samva 10 6 gipa 2 diva 5 (!*) rajno Vasishthiputtrasya agnishtoma.
3. Vaja (pe)y-asva-medha-bahusuvarnnakka-yajinah naika-hira nya-koti-pradatuh go-satasahasra-hala-satasahasra-pradatu(Hh).
4. sva-viryy-arjita-vijaya-kirtteh Ikshvakunam sri-Chamtamulasya prapautrena(na) Maharajadhirajasya Mathariputtrasya Ikshvakuna (nam) sri-virapurusha-dattasya
5. Pauttrena maharajasya Sagara-Dilip-Ambarisha-Yudhi-shthira-(t)ulya-dharmma-vijayasya Ramasy-eva sarvva-jan-abhiramasya Ikshvakunam(nam).
6. sry-I (sry-E) hvvula-Chamtamulasya puttrena Pushya-kamdiyanam mahatalavarasya Skamdagopasya naptryah mahatalavarasya.
7. Khamdahalasya duhituh Sesebamagurukadauhitryah Utara-mahatalavarasy- bhagineyya rajna sry- Ehavala-Chamtamulasya.
8. Mahisah mahadevyah Kupanasyah (sriya) Puttrena maha-raja-kumare(na) mahasenapatina Haritiputrena Ikshvakunam.
9. Sri-Virapurushadattena maharajasya mahadevyā gottrasya cha (v)ijaya-vaijayike ayurvvarddhane dyayor=apicha mata-putrayo (h*)
10. dharmma-phalam bhagavato(tah) pushpabhadrasva-minah devakulam karitam dhvajastamba(bha) s=chapratishthapitah. gramas1cha Pudoketam(dam)akshaya- ni(ni)vi.
11. dattah(ii*)

TRANSLATION

The inscription is dated in the 16th regnal Year of the king Ehavulachamtamula, and begins with salutation to Mahadeva as Puspabhadrasvamin and mentions Vasisthiputra Gamtamula, the performer of Agnistoma, Vajapeya, Asvamedha, Bahusuvarna and

other sacrifices and the giver of crores of hiranyas, and 100 thousands of cows and halas; his son, Maharaja Madhariputra Virapurisadatta; grandson, Maharaja Kumara Sri Virapurasadatta. Records the building of the temple of god Pushpabhadrasvamin and of a dhvajastambha and the gift of the village Pudokotam. Queen Kupanasri mentioned above was the daughter of Mahatalavara Kamdapala and grand-daughter of Mahatalavara Skandagopa of the family of the Pusyakamdiyas.

2. SARVADEVA TEMPLE

This structure, which is on the banks of the river, is perhaps the most magnificent of the buildings excavated at Nagarjunakonda. In this, more than three phases of structural activities are noticeable. The first phase of structure comprises of pillared hall or a palace in two levels. The lower one is to the east with 32 pillars 'A' and measures 22.20 cm x 10.80 cm in area. At the north-eastern corner of the mandapa, two bays of pillars were enclosed and converted into a shrine chamber measuring 7.20cm x 6.60cm. In the north-western corner at the enclosure, a circular pedestal 1.20cm in diameter with five mouldings (Panchadhistana) and covered by a .07mts. thick circular Cuddapah slab was exposed to view. This Pedestal must have been built to mount some image of god. There are two openings or passages to this enclosure, one on the east and the other on the west. In the same shrine chamber, another pedestal was built abutting the pillar to take some stucco image.

To the west of this and at a higher level is another pillared hall 21.0cm. x 10.50cm with raised flooring. Approach to this hall is by moonstone and balustrated steps carved in Cuddapah slabs from the lower mandapa. This mandapa is provided double and triple pillars presumably a provision made to take the superimposed weight of the first floor. Extensions to the mandapa towards the river, were made by levelling up the ground in three stages. The mandapa, with its added floor surface of its first extension measures 15mt. x 21mt. In view of its location on the river bank or its susceptibility to damage by floods, successive reinforcements were made to this building by revetment walls in random rubble. The space in between the revetment wall and the mandapa was also filled up thereby increasing the overall plinth-area of the building to 21mt. x 21mt.

Stair cases built in brick were added on either side of the **Mandapa** on the southern and northern ends leading to the first floor on the top. Besides these, there is a porch or corner where two steps were built to serve as a passage to the pillared hall to the North.

To the South of this **mandapa**, is another hall with 16 pillars, measuring 9.60m x 9.60m opposite this square **mandapa** and at a lower level to its South is a small enclosure 15.60m. x 13.80m.

This brick structure which is in a dilapidated condition, yields a fairly tangible plan consisting of a rectangular shrine 5.40m x 3m. with an oblong room 6m. x 2.10m. former. Either end of the oblong room forms small rooms or cells with a common central space **Mukha Mandapa** of later temple. The brick-chamber appears to be the nucleus for the later star-shaped temples of Chalukyan period. Indications of damage, repairs and reinforcements done to this structure are evidence.

Main Hall

To the north of this pillared hall 'B' described above, is another pillared **mandapa** 'D' measuring 17m. x 19.20m. It consists of 56 pillars and some of them are double and triple columns. This is also paved with Cuddapah slabs, with flooring slightly higher than that of the **mandapa** described earlier. From the occurrence of the double and triple columns, it has to be construed that this **mandapa** also had a first floor. The space in between these two **mandapas** was filled up and a stair case leading to the first floor above was built in brick subsequently. Additions were made to the **mandapa** also both on the east and west to increase the floor area in the second phase. A large rectangular **hall with roof**, measuring 7.05m. x 20.70m. was also added during the same phase. On the west from where approach and steps leading to the waters of the rivers were provided. This entire structure when complete and in good condition was an 'L' shaped Palace. Extensions were made on the east, west and the northern sides also. The eastern extension was converted into a pillared **mandapa** consisting of 30 pillars subsequently, this added not only dignity but also grace to the structure. From this **mandapa** 'D' leading to the **mandapa** 'A' in the lower level is a flight of steps with moon-stone and balustrades cut in cuddapah slabs. Pillars of this **mandapa** or **Prasada** were fitted with inscribed tablets registering the name of the donor

responsible for its construction and consecrations. Number of Rectangular and circular pedestals were built also inside and outside the temple complex for keeping the idols, brought here for worship purposes during festive occasions. Provisions for drawing abhisheka water were made by building masonry drains from the pedestals. At this shrine we have also discovered a pot in which temple utensils like bowls in gold and Silver, Dhupaharatis, spoons etc.

The inscription mentioned above help us in identifying the structure. This inscription which had atleast 3 copies was found in numerous fragments and by piecing them together we could restore the text of the inscription. This is in beautiful sanskrit slokas in Sragdhara metre. It records the construction of the structure described as a **prasada** by Elisri, the Commander of the Ikshvakus in Commomeration of grand victory and dedicated for the use of all gods 'SARVADEVADHIVASA'. He is described as grand son of the commander-in-chief Aniki a great devotee of Kartikeys, the **Agnisambhava**. This inscription has been Edited by Prof. Chhabra the then Joint Director General of Archaeology. He is inclined to identify the structure, as a **Prasada** or temple built for installing the image of Siva which he corrects it as 'Sarva or Siva'. The word "Satalavarvaram" occurring in the inscription has been interpreted by him as a synonym of the title **Mahatalvara**, that we find on the inscription of the Ikshvakus discovered near the Maha Chaitya. But actually the Archaeological evidence from this site seem to suggest that this temple was a multistoried structure. The 'Prasadam satalavaravaram' conveniently be interpreted as palace with an addittional tala or floor. This structure is said to serve as an **Adhivasa** or temporary abode for gods who are taken to river banks during festive occasions where prasadam is distributed to the pilgrims. It is customary in South India even to this day to take the gods on paruveta to the banks of the rivers or tanks where there is no river, the god is kept for a specific period and regular routine worship is done outside the original temple premises. The structure with its location on the river bank has picturesque setting, it should have been a beauty spot attracting pilgrims not only from outside but all residents of the town itself.

The building appears to have been damaged by fire since we recovered lot of ashes, Char-coal of burnt material. Even the iron nails used in the construction got fused with other, materials during

that major conflagration when the lime stone pillars, were melted into lime.

TEXT OF THE INSCRIPTION SARVADEVA

1. Sidham! Varsha ekadase rajnah=prabhor ehavasa Sriyah (1*)
2. Sukla-pakshasya maghasya Punya ekadasa=hani (II 1*)
3. Deveyasy=atibhaktau=hutavaha-tanaye Chandasakteah Kumare
4. Pautras=senapater=yyas=samara-vijayinam=kkhayatakirtter=Anikkeh (1*)
5. Prasada=Gandi=Puttram=satalavara-varam Karttikeyappa-sadat.
6. Elisris=visalam Subha-matir=akarot=Sarvadeva-adhivasam(12*)

Contents

On the auspicious eleventh day of the bright fortnight of (the month of) Magha during the Eleventh Year of the king the Lord Ehavalasri elisri son of Gandi, with the Grace of the God Karttikeya (same as kumara) built (this) supremely glorious temple as an abode of Sarvadeva (i.e. god Siva) or as a Temp abode of all gods and it has been given the Technical name Sri-Visala. This structure is a 'SRI-VISALA' type known to students of architecture.

3. DEVASENA TEMPLE

Located on the southern slopes of Peddakundellagutta is a brick enclosure measuring 47.10 mt. x 26.70mt. with a main entrance on the east. This entrance leads on to a pillared Mandapa on an elevated platform with a pillared hall raised over 60mt. The surface of the **mandapa** has been filled with thick slabs laid in lime while the outer most bay has been encased with slabs to serve as Kalyana Mandapa. Facing, to the west of the **mandapa** is a rectangular rubble platform on which an image of Devesena is installed. The base slab into which the shaft was inserted was found in the excavations. The exact dimensions of the Cells or sanctum sanctorum on which the image of Devasena is not known since no traces for installing the image were noticed. The pillars of the 36- pillared hall Mukha **Mandapa** are beautifully decorated. They are as usual cubical in the bottom octagonal or chamfered in the middle and cubical at the

top with grooves to take the beams. The cubical part of the pillars have been utilised for modelling half-lotus medallions with frieze borders containing animals, birds etc. Of these friezes a Yaksha sitting and mythical figures of winged lions are very interesting. These mythical animals are very peculiar. They have the body of fish and the head of a buffalo, lion, horse rhinoceros or Khadgamrga, in one line. The floor area of this mandapa appears to have been insufficient for gathering and attempts by the builders to increase the area are discernible. They have added on the eastern and southern sides covering an additional area measuring 3.15 mt.

4. TEMPLE OF KARTIKEYA

On the western slopes of the small hill on which this Devasena temple is located, there is a pillared Mandapa with a Sanctum attached. This shrine is dedicated to Kartikeya. This site has yielded fine bronze image of Kartikeya, standing akimbo wearing a turban and **Saktyudha** in right and **kukkuta** in the left. This is the earliest representation of Kartikeya in bronze.

200 yards to the south of the temple enclosure is a pillared hall. On one of these pillars occur as at Ghantasala, Jaggayyapeta, Salihundam, worn out inscriptions in Sankha lipi (conch-shell) characters. Important letters that could be deciphered are in vertical series 'gagagoraga'. Also occurs in this group a single box-headed letter which can be read as 'sam'. These suggests very easily that these are the marks left by the nomads, probably varieties of **Pasupathis** or **Svami Mahasenas**.

To south of the described pillared hall, and removed by a distance of 2 furlongs from it is another enclosure with a 36 pillared hall in the centre. There is a pillared mandapa to its left. The flooring of the mandapa, which was done with Cuddapah slab has been found in a badly damaged condition. This site has yielded 2 basements as pedestals and torsos of 2 images of **Kartikeya**. One of the, which is fragmentary, is of excellent greenish limestone revealing Ushnisha of the kaparthin type as in the Mathura Rishyasrnga type sculptures. Instead of the central horn, we have a vertical decoration secured by a fillet, the whole suggestive of a jewel. The rest of the headdress is similar to what is found on some of the Terracota heads of Andhra or Ikshvaku kings. Circular Kundalas are seen in the left ear which alone remains. Stylis-

tically, it is later to the Ikshvaku architectural tendencies. The figure, when it was complete, was standing in 'Samabhanga' and measuring 0.20mt. x 0.07mt.

In the same enclosure was discovered another limestone standing figure of **Kartikeya** in the characteristic **Dhyana** pose. Its height is .66mt. and has 2 hands. Right hand is broken and missing. The left hand is akimbo at the same time holding **Kukkuta Kundalas** are in the ears. Two necklaces, one with a broad pendant, are on the neck with the symbol of four vajras. Under-garment has medial loop adjusted over the central fringe and tasseled edges at the end which shows swallow's-tail designs. This last decorative design which is common in Pala also occurs here. The suggestion that in structures on the river-side relate to the worship of kartikeya receives staunch support from the actual finds of the sculptures of that very God. When we remember that Kartikeya was the inspiring God of not only the Ikshvakus but also the Chalukyas and even early Pallavas, we cannot be far from truth if we presume vijayapuri as one of the early capitals if not the first of the Calukyas. The extent of the Hariti temples and the find of a danseuse sculpture (Devasena noticed in last year's report) discovered nearby (within 2 furlongs) lend further support to the Brahmanical activity in the locality under such early dynasties who replaced the Ikshvakus, one of which is easily Chalukyas. Mention of the term "Chalikirammanaka" in the inscription found in the temple enclosure brings us that the dynasty of the Chalukyas was an important one setting itself up in this locality.

Kartikeya Temple: Near the South-Western bastion of the Citadel, (Site No. 82), is located a structure which can be identified as a temple dedicated to Karttikeya. The central unit consists of the earlier temple towards west, built of heavy rubble packing and retained by a strong brick wall on river side, to guard the structure against water in roads. A 36-pillared mandapa seems to have subsequently been added with a small shrine in the south-eastern corner. There are two wings of rooms with four rooms in each wing and a front verandah and two more chambers to west and a square well is dug in the courtyard. A 64-pillared hass is located on the south. The boundary wall of this structure was probably built during the reign of Ehuvala Cantamula.

5. ASHTABHUJASVAMI TEMPLE

This consists of a pillared hall right on the edge of the river (Site No. NK XXI). Here were found conch shells for ablution pur-

poses and lead coins of the Ikshvakus. Of particular interest are two limestone pillars, 2.25mt. x 3mt. each, of a Torana. They are in different parts such as cubical bases with the carving of elephant (frontal), octagonal fluted belt with figures of children amidst foliage, children playing with birds, horses and lions, octopus, foliated serpent hoods and the Greek acanthus, a central cylindrical part with the designs of full spread conventional lotus with six petals and the capital with lotus *Cyma recta* and meandering foliage. The top of the pillar is surmounted by elephants and winged lions both recumbant and prancing. On stylistic grounds, these pillars can be assigned to late 3rd or 4th century A.D., this site has yielded in addition, an apsidal shrine for Ashtabhujasvami and a small square shrine adjoining it probably for a parivara. Two inscribed abhisheka conches referred to above were also recovered. Bear on them mounted on the pedestal 'Chakradvaja' and a 'Khadgadvaja' with in below them reading "bhagvato atha bhujasamusa' and ucchita kanasaro' of remarkable interest is the discovery of a stone tablet with an inscription at the bottom and an oblong hollow above it of appears to have served as a pedestal for a wooden image (odumbara bhava). The wood having perished in course of time, has left in its place the hollow to give its tale, which can conveniently be reconstructed from the inscription below. "Salutations to Narayana, the great God and the Oldest Purusha. In the 30th regnal year, prathama tithi of the Vaisakha month of king Vasushena, who was an Abhira king and son Vaseshthi as established (not to be moved from the place where it is established) this (sculpture) of Bhagavan Asthabhujasvami (Trivikrama) made of fig tree in Sedagiri (present Siddhagiri) by a confederacy of persons including Sivashena of Kaushika gotra, who was a mahagramika, mahatalavara, Mahadanadanayaka and a ruler of Peribi country. Yavana of Samjayapuri; the Saka Rudradaman from Avantika (Ujjain); and the Satakarni (Cutu Satakarni) Vishnurudrasivalananda Satakarni of Vana-vasa (Vaijayanti). To the mountain was provided a prakara (rampart): a well with a wide bank was constructed: two tatakas (tanks) were dug to the north of Sedagiri and a flower garden in the plains.. all these were made. This person (presumably the Abhira king is meant) mentioned here, should not suffer diminution either in quantity or in quality as long as his life endures. He knows how properly to distribute the Nidhis. He observes truth as a Vrata. He blows to pieces in battle the elephants of his enemies. He is among kings equivalent to 100 donors. He is fond of good men who hail (his) victory. This is the Mangala dedication in Sanskrit

as prescribed by Bhagavata executed by one Tishyasarma of Bharadvajagotra who is an Amatya and who was a guild member of Sambaka, situated in Umidesa.

The oblong hollow in the tablet appears to have contained a wooden sculpture of Narayana, probably as Trivikrama. He must have had eight hands, as mentioned by the inscription. It is significant that the Nagarjuna hill has at its western end a temple of Siva as Pushpabhadrasvami and at its eastern end a temple of Narayana. This could very well speak for absolute amity that existed locally in the worship of both Vishnu and Siva.

Since a Khadgadvaja is also installed on the pedestal, on the Conches, Mr. I.K. Sarma, thinks, that this temple could be also of Siva and the Eight handed form is generally installed as an adhicharika mukti, before going on expedition for victory against invaders.

TEXT OF THE INSCRIPTION OF ASTABHUJASWAMY

Siddham

1. Namō bhagavato deva-parama-devasya purana-purushasya Narayanasya (!*) ra(ra) jno Vase (si) shthi-putrasya Abhirasya Vasushenasya sa(m)vatsara(re) (30) va-pa (7)
2. (d)ivasa(se) 1 ma(h) agramikena (na) ma(ha)talvar ena(na) mahadandamayaka(ke)na Kausika-(sa)gotrena(na) Peribide-hanam (nam) Sivasebena Samjayapur(i)na- Yorajibhi (h*)
3. Ava(nta)kena Sakena Rudradam(e)na Vanavasakena(cha) Vishnurudrasiva(la)nanda-(Sata)karnnina (s)th(a)na(na)to=pi na chalitō(ta) (e)sha bhagavam(vam) rumbara-bhavo Ashtamjasvami
4. (Seda)-griya sta(a)pito(tah) parv(va)tasya cha prakaro chitapito Va(pi) cha Maha(nam)da so(so)dhita tadagani cha 2 Seda-giriyam Muderaya cha khanitani tala-vanani cha
5. ropitani (!*) yo(yas)=cha Brahman-art(th)e mitr-(ar)tthe cha parana(m=a*)pi na pari(tya*)kshati gunatas=cha (Sa)rvvatithi(h*) (sarvva-sakha) (h*) kritajna(h)sa(t)ya-(v)ra-(ta) (h*) satruga(n=a) vamardri (rdi) (!*) ru(ri)jur=(vvata)-nyasana =pr(e)ma-(n)i-
6. (shtho) yo (dha*)rmika(h*) s(a)dhu-ja n-abhinamdi (di) (!*) (ulekhaga) s=ch=as(y)a Sembaka- Vardhamana(ko) Bharadvaja-

sago(tre)na amatyena Tishyasammena Bhagavach (chhakty)
ah- (ktya) krita(m) (!*) svasti go-vrat(ebh)yah!

(Lines 1-5). Salutation to Lord Narayana who is the supreme god among the gods and the primordial Male. On the first day of the seventh fortnight of the rainy season in the thirtieth year of king Vasishthi-putra Vasushena, the Abhira, this Lord Ashtabhujasvamin, the rumbara-bhava is installed on the seta-giri, without being moved from his place, by Mahagramika Mahatala-vara Mahadandanayaka Sivasepa belonging to the Kausika gotra and to the paribidehas (i.e. the peribideha family or clan), the Yavanarajas of Sanjayapura Saka Rudra-daman of Avanti, and Vishnurudrasivalananda Satakarni of Vanavasa, and the enclosure (of the shrine of the god) on the hill was decorated (by them); and the well (called) Mahananda was cleaned (i.e., re-excavated (by them); and 2 tanks were excavated on the Seta-giri and at Mudera (by them); and groves of palmyra trees were planted (by them). The engraver of the above is Vardhamanaka, the Sembaka (i.e. belonging to the Sembaka family or clan); who would not spare even his life in the cause of the Brahmanas and in the cause of (his) friends, (and) who is, as regards (his) qualities, a host to all (and) a friend of all; who is grateful; who has taken a vow of truthfulness; who has subdued hosts of (his) enemies; of the pious and righteous people; (the above) has been made (i.e. composed) by Amatya Tishyasarman of the Bharadvaja gotra by virtue of the god's power. Let there be good to the herds of cows!

Navagraha Temples: To the north-western corner of the valley, number of structures are exposed to view. They include a huge temple complex for Navagrahas (6) along with Siva and Parvati, a large temple for yaksha, (7) Kubera, pillared pavillions with underground chambers, perhaps for keeping of valuables of the shrine were also exposed to view, since no deity or image was found in these structures. It was found difficult to identify them. The 'navagraha' temple, is a huge enclosure on the bank of the river with apsidal 2 temples, one big and the other small and a large pillared hall in front flanked by pedestals of different shapes and sizes. Since the pedestals and the few sculptures discovered here indicate their brahmanical affiliation. This structure complex was identified by me as the temple of Navagrahas.

Kubera Temple

The temple of Kubera is slightly interior. This perhaps is the biggest temple complex excavated at Nagarjunakonda. It comprises

of an apsidal temple built on an elevated platform with steps leading on to it. On eastern side of the entrance and on the back side of the apse circular pedestals standing to a height of 2.90mt. x 1.20mt. were exposed. The exact purpose served by the pedestal is difficult to explain. This temple has a huge hall built of pillars, numbering more than 100, enclosed by a wall with main entrance on east. The entrance which is typical of Ikshvaku period architecture had a vaulted roof with finials decoration on the top and a central narrow passage. A broken sculpture of yaksha, pot bellied protruding eyes and teeth gave the clue to ascribe the temple complex to Kubera. To the south of the shrine is a step well which is rectangular in shape with steps in the eastern side leading to waters was also dug up. A fragmentary inscription from the well gave the name "Dadisaras" i.e. 'the tank of curds' presumably the waters of the tank were so tasty, so this name was given.

On the top of the fortified hill, there were three temples one of Jaina Vardhamana another of Hanuman and third perhaps of Rama belonging to late medieval period. The structures have stone adhistanas and brick prastharas and superstructures. Besides these structural remains images 'Durga' as Mahisa-Mardini belonging to the Chalukyan period and Yoga Narasimha. Bhairava and Veera-bhadra were also found in the side which are now kept in the Museum. The temples which enshrined the images might have been completely destroyed and therefore it is rather difficult to visualise their forms.

From the above details, it could be very clear that Nagarjuna Konda was a grate centre for Saivism, cult of Kartikeya during the early phase and later, a base for Durga, Narasimha, Rama and even Jaina.

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I.K. SARMA: unpublished thesis "Early Saiva Vestiges of Andhra Desa - an Archaeological Study"

Brahmanical Architecture During the Satavahana Period in Andhra

I. K. SARMA

I. Revival of Brahmanical Worship in Deccan

Satavahanas were the first indigenous rulers to revive Vedic religion and Brahmanical worship in Deccan. The first great ruler, Satakarni-I (189-179 B.C) performed **Asvamedha** and various other vedic sacrifices, named his son as Vedisri. The bigger Naneghat inscription of the time of Vedisri lists a larger number of sacrifices including a second **Asvamedha** and a **Rajasuya**. The great importance, meticulous care and generosity with which these sacrifices have been listed¹ speak of the devotion, growing imperial status and prosperity of the Satavahanas. The very same record invokes the worship of Kumara, Indra, Samkarshana, Vasudeva, Chandra, Surya, Yama, Varuna, and Kubera. Observance of a rite similar to Sulagava sacrifice or **Vrishotsarga** ceremony² was also seen depicted on a unique coin from Pauni of the time of Satakarni-II (165-105 B.C). The **Vaidika achara**, both in ritual and learning, was the preserve of the rulers and a few elite. The **laukika achara** and worship developed a bundle of cults. During the early Satavahana period, it was Buddhism that dominated throughout, an Asokan legacy indeed! but the early Satavahanas themselves were Bhagavatas and worshipped Vishnu the Saptavahana. King Hala³ (A.D. 8-13) appears to be a Saivite and it is significant to note that Gatha Saptasati refers to **Pasupati** (Hara) and Gauri in the first and last verse. Again in the same work we find mention to the temples of various Gods,⁴ the Sun being chief among them.

II. Political Background

The early Satavahana rule prior to Gautamiputra Satakarni was confined to Maharashtra, certain adjacent territories like the northern and western parts of Andhra Pradesh (Telengana region). Clear indications are forthcoming to show that in other parts of Andhra small independent principalities rose to power after the

fall of the Mauryan imperialism. Thus we see Maharathis and Kuras in Karnataka⁵ a Gobhadra and Samagopa in the Karimnagar-Adilabad⁶ regions; a Mahatalava Siva Khada at Polakonda⁷ (Warangal); a Siri Sata (vi) Kumara at Satanikota⁸ (Kurnool); a Rajan Kuberaka from Bhattiprolu⁹ etc. (Guntur), a Mahameghavahana Kalinga-Mahishakadhipati Siri Sada at Guntupalli (West Godavari).¹⁰ Even during the few decades prior to Gautamiputra's southern digvijaya, it appears some regions were under the Maharathis who were issuing coins in the Satavahana tradition as seen from the unique lead issues recently found in Virapuram¹¹ digs. Prof. R. Subrahmanyam also reported a few 'Bull' type coins bearing the legend of Maharathis from Amaravati-Dharanikota and these confirm to Dr. M. Rama Rao's¹² lead issue of a Maharathi Sivaka-nasa obtained from Nelakondapalli, district Khammam.

The entire Andhradesa and Karnataka came under the imperial rule of the Satavahanas only from the time of Gautamiputra Satakarni (A.D. 54-88) and more cognizably from the times of his illustrious sons Vasishthiputra Pulumavi and Satakarni. In this paper, I would like to confine myself to some recent architectural discoveries which have a direct bearing on the Brahmanical leanings of the Satavahanas and their allies.

III. Review of the Brahmanical Vestiges during the Pre-Christian era

It is well known that during the early historic period from third century B.C. to third century A.D., the entire Andhradesa, more particularly the eastern belt was studded with Buddhist monuments and relics. No architectural or sculptuural work aligned to the Saiva or Vaishnava faiths of the pre-Christian era was encountered so far except the solitary Sivathala at Gudimallam in district Chittoor, Andhra Pradesh. In the absence of any contemporary epigraphical reference to Saivism or the ruler of the times, its attribution to a specific dynasty or occupants of the area is impossible. But suffice it to say that the Vyaktavyakta (symbolic and human combined), form of this Sivalinga, set up within two circular arghapithas and isolated from the habitations by a close square vedika-like barricade was an architectural evidence first of its kind in the country. This Linga was worshipped in open, an hypaethral temple and in no case later than second century B.C. as the clear archaeological and art-historical evidences show up. This was indeed a mahas-thana and the earliest ritual during the first phase involved

simple offer of food which included sacrificed animal like bull and goat as their cut bones were found in the contemporary strata.

The basal circular stones holding the **Linga** served as **arghapithas**. No **abhisheka** and connected rituals were practiced during this early phase.¹³

The second phase is marked by the emergence of a brick apsidal temple around this **Siva Linga vedika** unit. The area was under the later Satavahana rule as coins of Vasishthiputra Satakarni were found from the neighbouring districts of Cuddapah and Anantapur in clear historical contexts,¹⁴ datable to first-second centuries A.D.

We hold Patanjalis¹⁵ **Sivabhagavatas** responsible for this early spread of Saivism into the south but finer details are yet elusive. The **Maheśvara** or **Sadasivatattva**, the **Lingakshetra** are **Panchabhuta** concepts in the south appear to have a much earlier mutation in Andhradesa. As a positive and potential evidence of this hypothesis we may cite the **Lingakshetras** at Sri Kalahasti, Kanchipuram, Tiruvannamalai, the great Chidambaram, Srisailem and finally the **Pancharamakshetras** stand for through investigation.^{15a}

IV. Lack of Data

The paucity of archaeological data is twofold. Firstly the line of discovery of an overwhelmingly rock sculptured **stupas** and **chaityas** foreclosed the changes of the more inquisitive and no serious enquiry into the origin and spread of other religions was aimed at. It is only in recent years that such problem oriented pursuits were planned and foremost in this direction was the excavation inside the Gudimallam shrine narrated above.

Secondly the early spread of Buddhism under the dominant Mauryan Imperialism and in particular Asoka's **dharma** relegated to the background, the Brahmanical religions in the south—the latter did not appear openly so as to leave any remarkable traces in the form of architectural or sculptural vestiges in Andhradesa, so too in Karnataka.

V. New Evidences

The turn of the Christian era brought out virtually a religious revolution, as it were, in the entire country, Andhradesa being geographically sandwiched between the North and South lost no time to absorb those new impacts and transmit them southwards. The alien powers who held the North and Western India were lured by the grandiose Sanskrit learning and Brahmanical sects. The later Satavahana rulers, their allies Maharathis developed relationship with the Kushana-Kshatrapa rulers who proclaimed themselves as devout worshippers of several Hindu Gods—more prominently Siva and Vishnu. This renaissance appears to have laid firm roots under the great Saiva teacher Lakulisa, a potential exponent, reformer and proselytizer of Pasupata Saivism.

(a) Amaravati Ishtalinga

In this context a remarkable but solitary example of a **Chaturmukhalinga** recovered from Amaravati, district Guntur, amply demonstrated the existence of personal worship of Mahesvara in an overwhelmingly popular Mahayana Buddhist centre of the times. This **Ishta-linga**,¹⁶ though a lone example, is the earliest specimen of its class known from Peninsular India and of far reaching importance to trace the character of Saivism in Andhradesa during first-second century A.D.

Thus on one hand we have clear evidence of public worship of **Siva-Mahadeva** during second century B.C. at Gudimallam (Phase-1), on the other evidence of personal worship or **Sadasiva** existed at Amaravati, the chief centre of Mahayana Buddhism during second century A.D. in Andhradesa.

(b) Evidences from Neighbouring Karnataka

We shall consider here certain reliable evidence of Brahmanical worship during the Satavahana times from the neighbouring Karnataka.

The Talagunda inscription¹⁷ of Kadamba king Kakusthavarman records that God Bhava¹⁸ (Siva) at **Sthanakundisvara** was worshipped by **Satakarni**s and other great kings. Another record of the time of Santivarman-I (A.D. 430-455) says that before the

Kadambas, Satakarni and other rulers worshipped God Pranavesvara¹⁹ at that place.

At Banavasi, two apsidal brick²⁰ structures of the Satavahana period associated with lead coins, pottery etc. were found. An important epigraphical discovery of recent times is the inscription of Siva Sri Pulumavi in front of the Madhukesvara temple, whose foundational details go back to the Satavahana period. The mound known as "Donigudda" on excavation, revealed an apsidal temple with *linga* pedestal associated with Black-and-Red ware, Russet coated ware, Rouletted ware along with coins of Gautamiputra Yajna Sri Satakarni.²¹ Recently important finds such as Sivalingas, Nandi (Karmadeva temple) and ruined brick temples were noticed by A. Sundara in the surrounding areas of Banavasi.²² At Aihole and Pattadakal recent excavations by S.R. Rao revealed²³ Satavahana coins and brick temple foundations of Saiva order. These levels were associated with Red Polished ware and the temple reveals a rectangular plan on 16-square masonry pedestals. There is no use of stone at this level but the structure had not been fully traced. No *adhishtana* or *pranala* details are clearly noticeable.

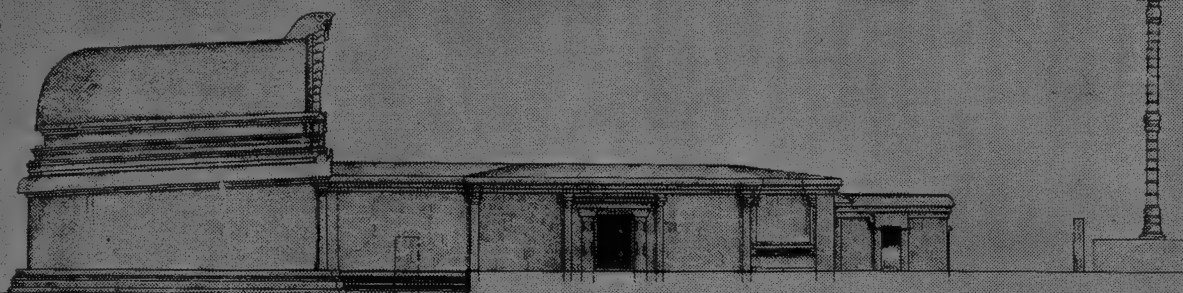
It is, therefore, increasingly becoming clear that later Satavahana rulers were inclined more towards Saiva worship and established several brick temples along the sacred rivers in the Southern Deccan. These temples were mostly square or rectangular and a few apsidal ones. Even the personal names²⁴ of the rulers were prefixed with names like Kumara, Siva, Svati, Siva Sri, Siva Skanda and so on.

(c) Chejerla Temple: New Evidence

Inspired by the unique evidence at Gudimallam Phase-2, trial digging was attempted to record the basal features of the standing apsidal brick temple at Chejerla, district Guntur. This brought to light hitherto unknown foundational details. In its earliest Phase-1 dated to the later Satavahana times, the brick temple revealed an *upana* of two bricks (15 cms.) a high *jagati* (20 cms.), *kampa* (12½ cm.), *kantha* recess with *kampas*, a flat *pattika* and *prati* of a single brick projection over which the wall of the shrine rose. (Fig.1). These foundational features correspond to a simple *manchaka* type of basement. It may be noted that the plumb line (*manasutra*) corresponds well between the *kapota* projection over the beam and the *upana* below (Fig.2).

APSIDAL TEMPLE AT CHEJARLA DIST. GUNTUR (A.P.)

SCALE OF 1 0 1 2 3 4 5 6 METERS



SIDE ELEVATION

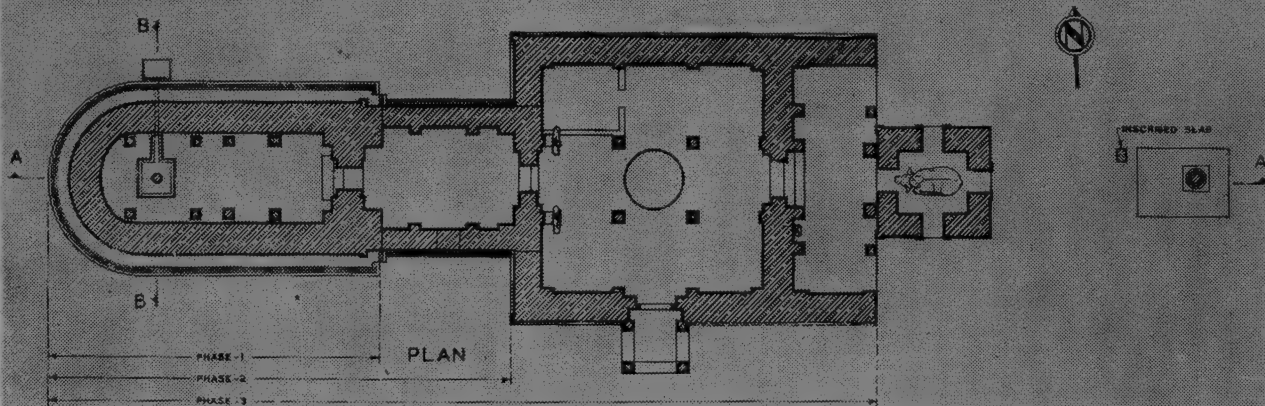
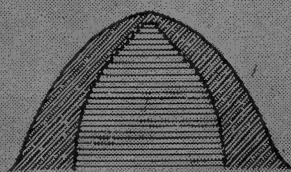
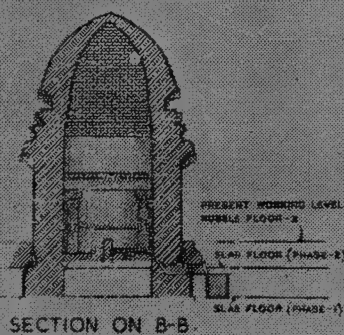
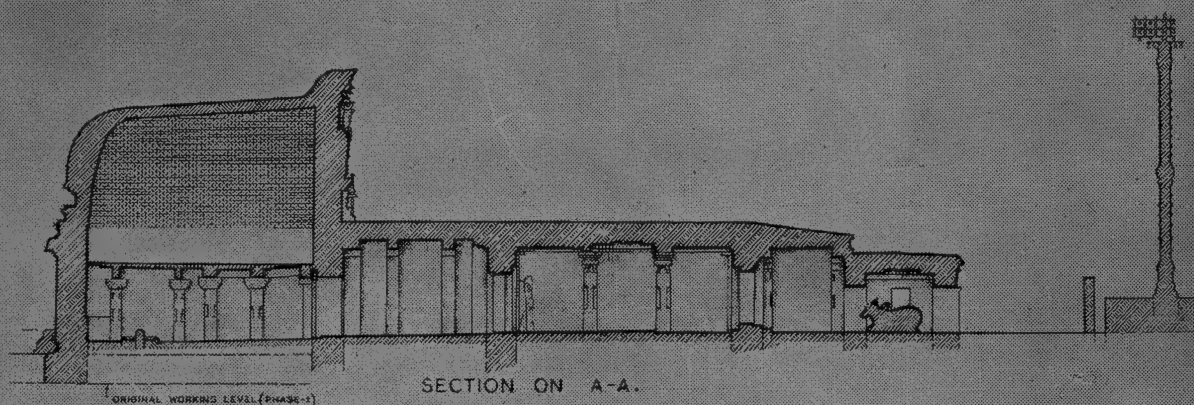


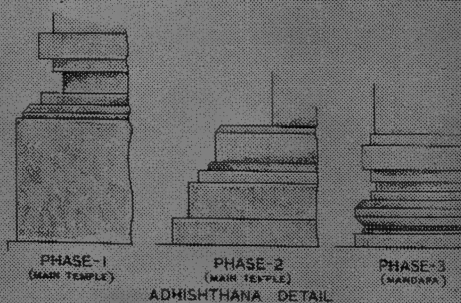
Fig. 1 : Chejarla — Apical Temple — Plan and Section

APSIDAL TEMPLE AT CHEJARLA DIST. GUNTUR (A.P.)

SCALE OF 1 0 1 2 3 4 5 6 METERS



SCALE OF 1 0 1 METER



SCALE OF 1 0 1 METER

Fig. 2 : Chejarla — Apisidal Temple — Architectural details

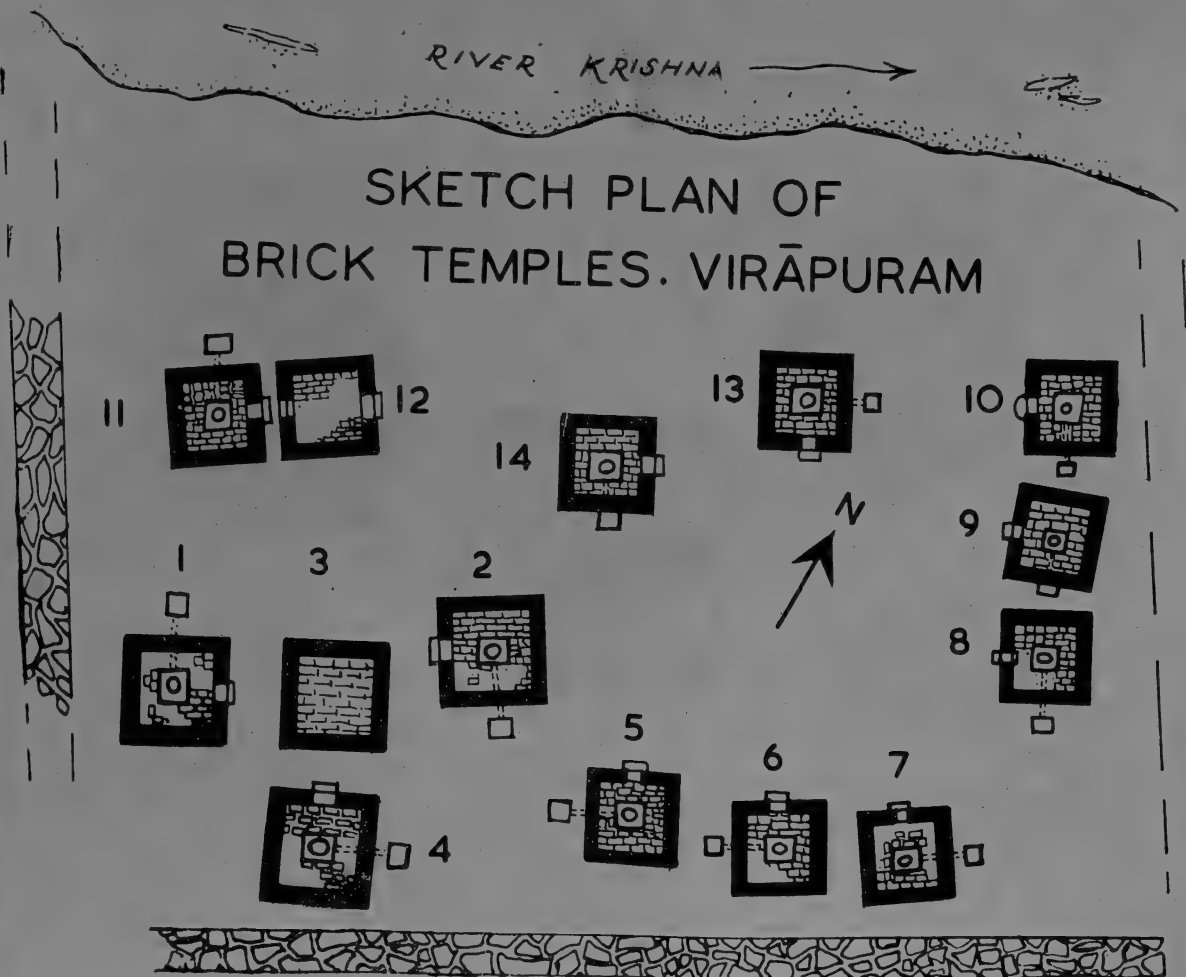


Fig. 3 : Virapuram — Sketch of the Excavated Temples

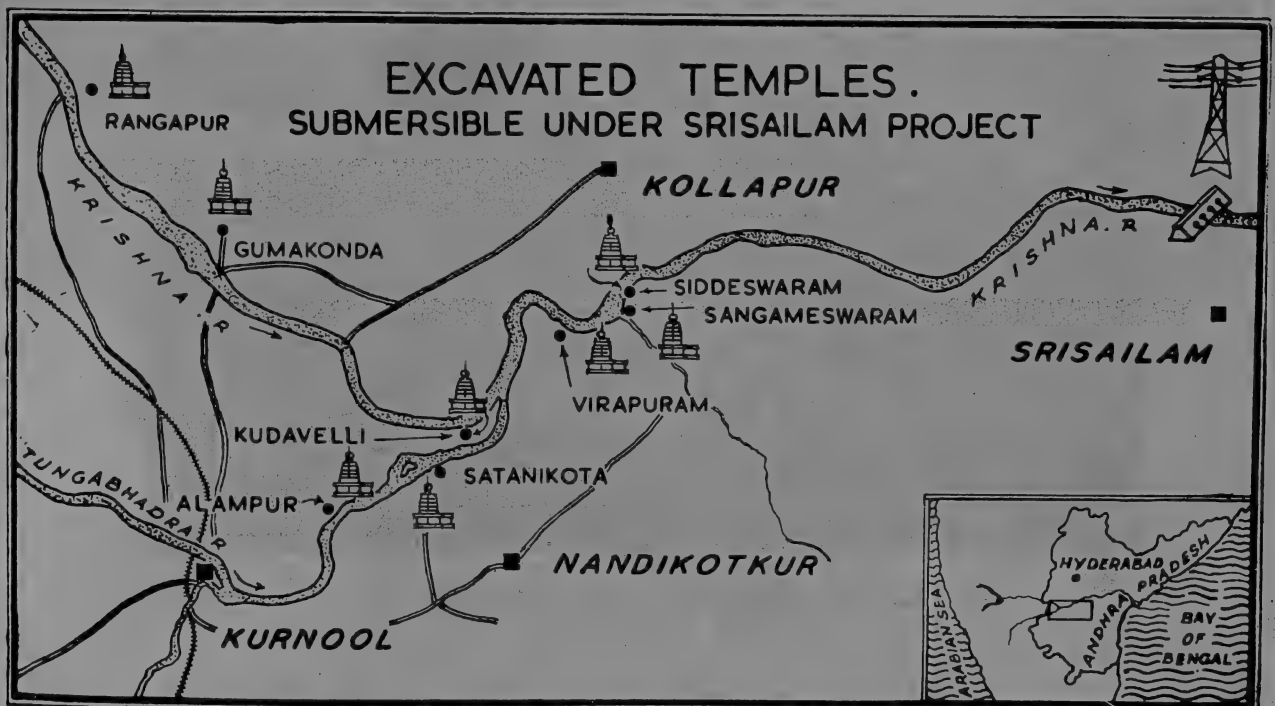


Fig. 4 : Srisailem Area — Excavated Temple Sites



Plate I : **Virapuram** — *Lead Coins (2/1) from Excavations*



Plate II : **Rangpur** — *Excavated Brick Temple*



Plate III : Gumakonda — *Excavated Brick Temple*

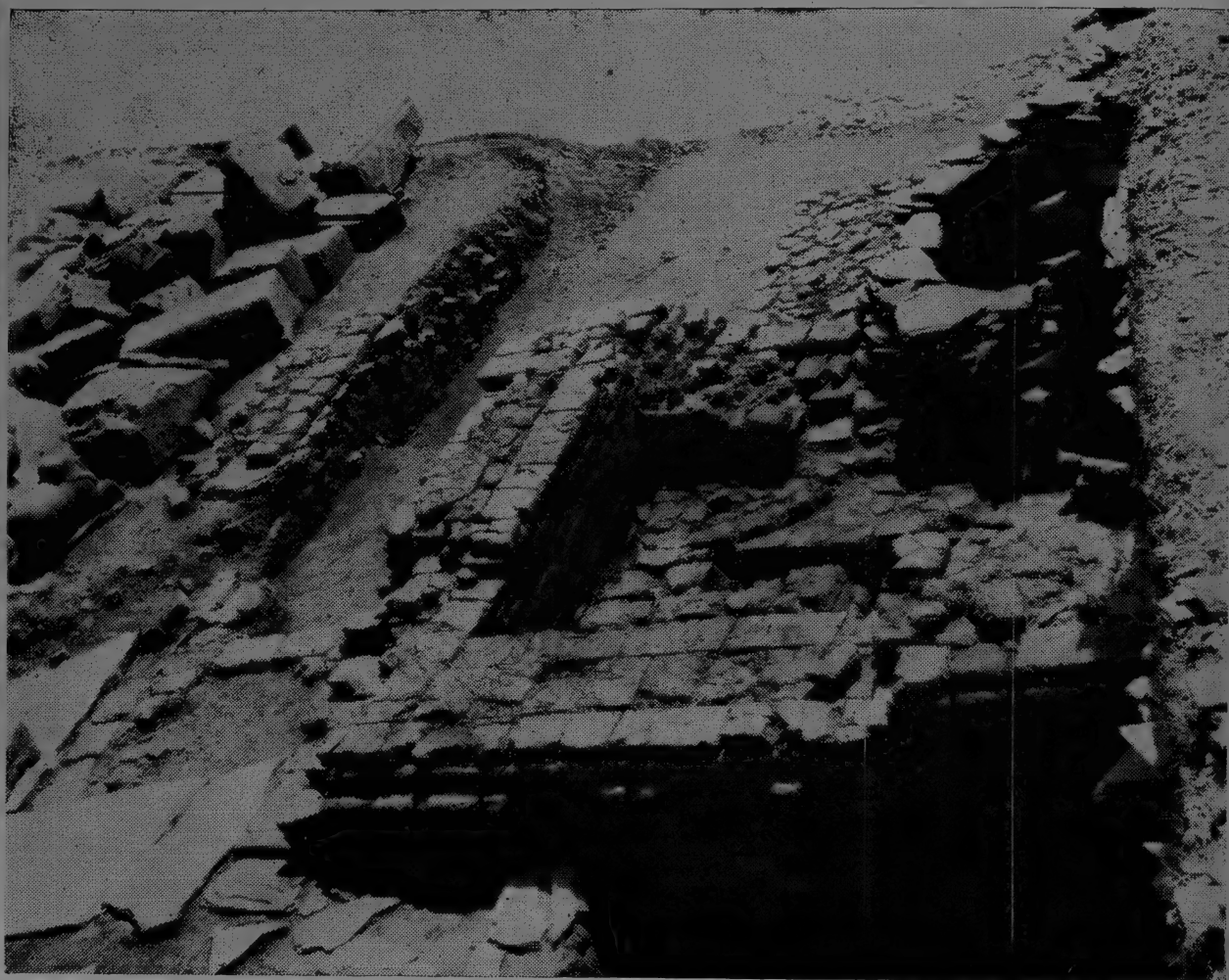


Plate IV : Kudavelli — *Excavated Brick Temple*

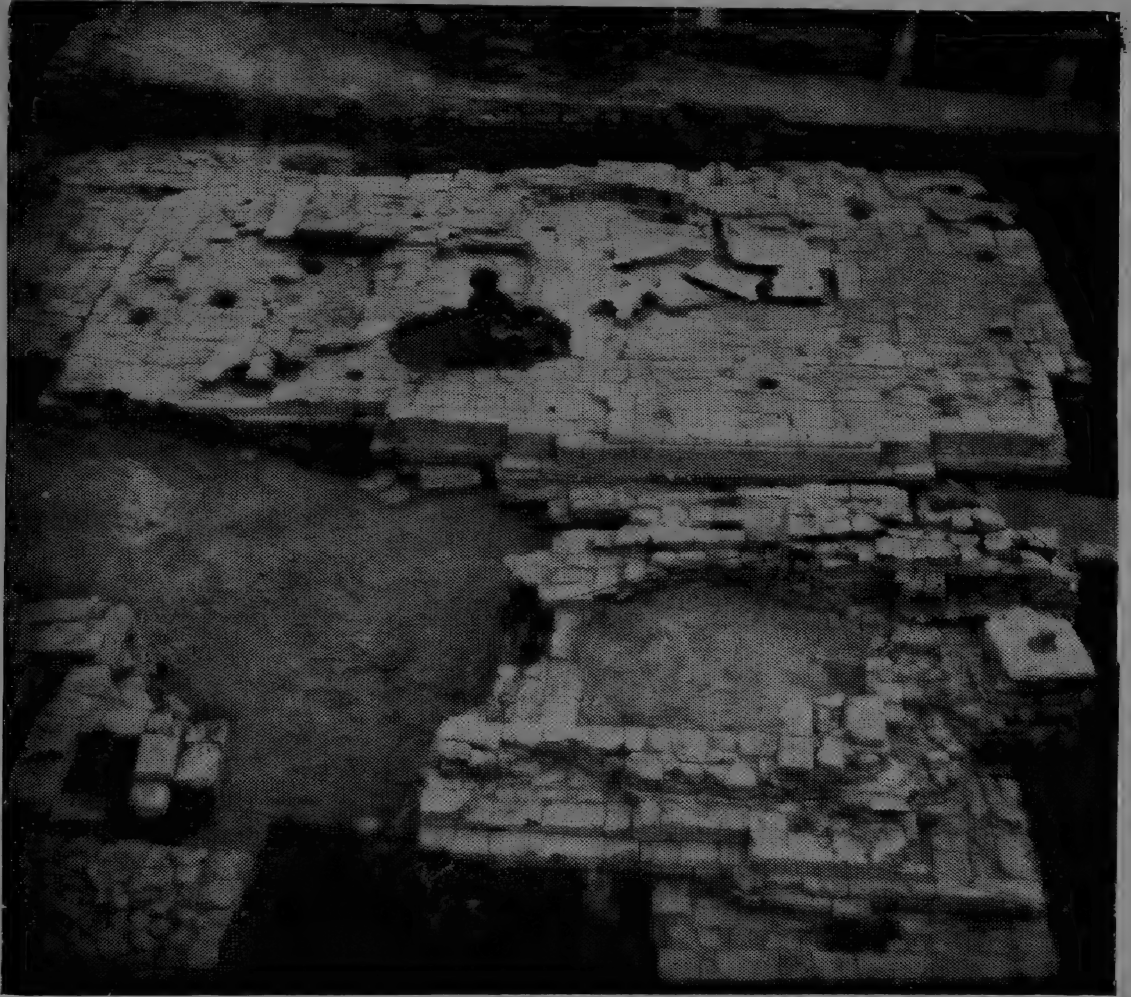


Plate V : *Siddheswaram — Brick Temples*



Plate VI : **Siddheswaram** — *Closer view of Stone Temple
and below excavated Brick Temple*

The floor is laid with slabs below the **upana** level. There is no **pranala** arrangement not even a **varimarga** to the wall. This feature comes to being in the subsequent Phase-2. The temple unit of this phase comprised of a long apsidal ending hall (7.5 metres length and 2.64 m. width) with a simpler square entrance. The **linga** was set at the centre of the apsidal back. It is of lime stone and had a squarish mortise hole on top corresponding to the **ayaka** pillar but smaller in size and girth when compared to the ones in the **aramakshetras**. The raised slab floor of the later period around the **linga-pitha** had concealed the corresponding levels of Phase-1 within the shrine interior. We have, however, indicated here (Fig. 2) the original level in dotted line. It is impossible to check up the foundational details interiorly in the manner attempted at Gudimallam for the temple is under regular worship. The brick sizes correspond to 45 x 24 x 7-1/2 cm. and the associated pottery wares include Black-and-Red, Red Polished ware, Russet coated White Painted wares etc.

There is no doubt of its Brahmanical affiliation right from its earliest Phase-1, coeval with the late Satavahana times, and the older view that the apsidal temple "was originally a Buddhist chaitya that was converted into a Saiva temple on the decline of Buddhism about seventh or eighth century A.D.", does not hold good any more.²⁵

The subsequent second and third phases marked the continuation and further elaboration in the complex during late Ikshvaku-Vishnukundin and early Pallava periods which are omitted here from consideration.²⁶

(d) Early Vestiges in the Submersible Areas of Mahboobnagar and Kurnool Districts

This ancient tract of land falls in the Sangama zones around the rivers Krishna, Tungabhadra and Bhavanasi. The significance of **sthala** and **tirtha** led to the establishment of ancient temple complexes (**devakutam**) and several notable groups have come to light as a result of a village-to-village survey of this region.²⁷ (Fig. 3)

The recent epigraphical, numismatic and architectural discoveries take them back to early centuries of the Christian era.

1. Excavations at Virapuram

B. R. Subrahmanyam of the Nagarjuna University under the auspices of the Birla Archaeological Institute, Hyderabad, conducted excavations at this ancient mound during the years 1977-78 and 1978-79. The cultural sequence²⁸ begins with the Chalcolithic-Neolithic period at its earliest level and ends with second-third century A.D.

Most remarkable were a group of brick temples at the crowning part of the mound overlooking the river Krishna. In all 14 units were found enclosed within a two metre wide dry-stone prakara wall of poor foundation (Fig. 4).

Two clear phases of activity were noticeable in the excavated structures. The earliest group is dated to the beginning of first century A.D. In this phase, the temple units (10 nos) were entirely of brick, square on plan and with the entrance approached by a step. The **adhishtanas** were of simple **manchaka** type consisting of a relatively high **upana** and low **jagati** with brick courses laid in a stepped fashion stimulating the brick wall of phase-2 at Gudimalam. The **Linga** in each case is a rolled river pebble of quartzite, fixed into the floor of the cella. Around the **linga**, the floor, however, is demarcated by vertically placed brick-lining in a square fashion, a sort of arrangement similar to the square stone **pithas** with ridged border. A **varimarga** passes through the side wall just above the **upana** level. This was linked to a square trough made out of slabs. It must be noted here that the **varimargas** do not correspond to a single direction, but variously placed during this phase.

During phase-2 dated to third-fourth century A.D., the floor level was raised in all the units, to nearly 10 to 13 cm height. A square brick pedestal was added at the centre of the shrines (1, 2, 4 and 11). **Linga** remained fixed at the centre, with a stone slab **pitha**. The older **varimargas** were provided with a lining of slab pieces. The level of the drain was correspondingly raised and so also the troughs outside. But the orientations and plan of the earlier phase did not undergo any substantial change. The additions, however, are a **mandapa** (no. 3) joining the shrines 1 and 2; and an additional shrine at the South (no. 4). The four units thus correspond to a **trikutachala** type. Another shrine (no. 14) came to being at the northern side facing east. A small **antarala mandapa**

(no. 12) was added to the shrine-11. During this renovation phase, the complex was provided with a **prakara** wall of two metre width, its southern and western wings were found to a length of 26.10 and 27.60 metres respectively, the eastern and northern (the river side) perhaps got swept away by the river floods. The shrines may have contained flat roofs - consisting of bamboo and thatch supported on cross beams and vertical pillars of wood. This is largely the pattern even now and houses as well as temples of modern make are of similar size though not always on brick walls, instead with mud-walls. The brick sizes here correspond to two varieties 54 x 27 x 9 cm. and 49 x 24 x 8 cm.

Except the **linga** in the centre of each shrine no other icon or niche figure was noticeable. As already stated, all the shrines are square, ranging from 1.30 to 3.40 metres.

The size of the shrines more or less being equal and each possessing a central object of worship, viz., a **linga** on pedestal, we deem them as independent units raised variously by the devotees who frequented this **tirthakshetra**.

The earliest levels coeval with these shrines yielded historical pottery wares, such as Black-and-Red, Rouletted and Red-slipped wares. Besides, a unique series of lead coins, nearly thirteen, were found from the associated floor levels. All these coins (Pl. I) on their obverse contained Elephant with hanging trunk walking to left or right with either Srivatsa or triangle-headed banner above the back of the animal. The legend party reads as "**Maharathi Siva Khada ..**" (also) **Maharathi Khada ..**, and **Maharathi Iamasisa**) in the characters assignable to first-second century A.D. The reverse in all these cases, however, contained a six-arched crescent-ed hill, wavy line below, within a double line square frame and occasionally flanked by tree-in-low railing on either side. These coins clearly push back the date of the temples to the middle of first century A.D. The most notable aspect from the point of view of architectural embellishments and their dating are: (1) absence of well defined **adhishtanas** (2) all the shrines are simple square chambers with no attached minor shrines in its early phase, whereas in the subsequent repaired phase the layout changes in respect of the three simple units (nos. 1, 2 and 11) and a **mandapa** was added to their front. The entrance was towards this **mandapa** and thus a

trikuta shrine comes to being at such an early date. The arrangement for draining off the **abhishekajala** exists right from the earliest phase itself but sometimes later a slab lining was provided for each drain. The excavator finds no evidence at the site beyond third century A.D. and that the place was abandoned suddenly. It appears that the **kshetra** shifted to Vellala, a village hardly 300 metres north from the site of Virapuram close on the right bank of the same river.

(2) Rangapur: District Mahboobnagar:

The ancient site is away from the village but closer to the Krishna bridge at the 162 km stone on Kurnool-Hyderabad National High Way. A square brick temple measuring 4.10 metres externally and 2.20 metres internally was unearthed by the State Department of Archaeology, Andhra Pradesh. The **adhishthana** reveals a simpler **manchaka** type with a **padmabandna jagati**, (Pl. II) out of chamfered bricks. The size of the brick corresponds to 38 x 20 x 8. No **pranala** or **koshtha** arrangement is seen. It is a simple square chamber with a paved brick floor inside. The **mulabhera** was kept into a socket right on the floor which is above the **upana** level only the socket depression was found. The main entrance is towards the river which was flowing closer to the temple. The frequent flooding over the site appears to have destroyed the other remains here. A scatter of Black-and-Red and Red Polished wares was found associated.

(3) Gumakonda (Gummadam): District Mahboobnagar:

In a deserted field close to Peddavagu excavations revealed, apart, from certain medieval remains, a small unit of brick temples. In phase-1 a square brick temple has a solidly built **manchaka** type **adhishthana** with main entrance to the east marked by a crescented step as in the Buddhist **chaityagrihas** (Pl.III). The narrow rectangular projections on the three sides of the **kati** right from **jagati** level, possibly meant for **bhadrakoshtha** set up. The brick sizes correspond to 41 x 20.5 x 9. There was no **pranala** arrangement in this phase.

But the next phase-2 witnessed an elaboration and levelling up of the site. Another smaller unit was added just behind (west) the earlier square temple. On plan this was also a square temple but with a narrow **ardha-mandapa** and a transversely laid **agra-mandapa**. The sanctum had a **Sivalinga** over a slab **pitha**, the **linga** was of greenish lime stone. The two units were brought within

a prakara raised out of random Cuddapah slab pieces. The earlier temple of phase-1 was now provided with a **pranala** and connected to a slab lined trough beyond the northern side wall. Besides, a smaller brick pedestal at the North-east was perhaps meant for an **avarana** deity.

Phase-1 is dated to third-fourth century A.D., while the subsequent Phase-2 seems to go well with the Siddhesvaram evidence.

(4) **Kudavelli Sangameswaram:**
District Mahboobnagar:

Almost a similar evidence was met with at the interesting digs of Kudavelli by Shri N. C. Ghosh, Superintending Archaeologist, Excavations Branch, Nagpur. Ground plans of square brick temples were brought to light in a row oriented east-west and facing towards the North, that is, the confluence point of the rivers Krishna-Tungabhadra (Pl. IV). This brick phase runs below the ornate **prakara** of the early Chalukyan temple named Sangamesvara. This massive and ornate temple in brown sandstone came up when perhaps the brick ones lost their superstructures.

The brick size corresponds to 44 x 20 x 2-1/2 cm. and two clear phases can be seen, though both overlap. In the earliest phase-1, the temples were associated with Black-and-Red, Red Polished wares, late Roman and Byzantine gold coins etc. These finds suggest a date not later than fourth century A.D; while in the subsequent phase-2, besides a scatter of Red Polished ware, a Vishnu-kundin coin was also found.

(5) **Siddesvaram: District Kurnool:**

Prof. R. Subrahmanyam of the Nagarjuna University excavated the site where a stone temple going with the name of Siddhesvarasvami was also located. The stone temple is of a simpler Kadamba-Nagara or **Pidha** type assignable to the later Chalukyas. Digging right below this stone edifice and closely area brought to light an interesting series of brick temple units oriented North-south and facing west, that is, the river Krishna on whose right bank they were raised. Two examples are somewhat bigger while others in between are smaller square units with **lingas** over slab pithas. Some of these smaller examples are appreciably of earlier origin and the bigger ones belong to a renovated phase.

The bigger examples present two distinct styles in their plinth and elevational features. The first one, sequentially the earliest (Pl. V), has on plan a square sanctum fronted by a narrow antarala and an open larger agramandapa (open porch) approached by a descent. However, the upana and jagati were common to all. The elevational features indicate on plan a jagati with a padmabandha (cyma recta) top. The floor above jagati all over revealed certain details illustrative of the vastuvinyasa ritual. A number of small globular vessels were found within a neatly cut circular groove.²⁹ at the cardinal and corner directions over the vedi (plinth). Similarly within the sanctum also below the floor a pit is exposed where perhaps a kalasa or vastu-purusha figure lay buried.

The linga, a sandstone river pebble, was installed on a brick pedestal and fitted into a slab pitha with a chute projection towards north. In this the slab is found variously broken on the floor. A varimarga carried the abhisheka water through the northern side wall. The wall of the shrine proper had recessions on the outer face indicating an elevational decor of a simpler pilastered type at the karna offset and a koshtha or gavaṅksha set up on the bhadras.

The bigger brick temple (Pl. VI) exposed right below the stone one is somewhat more elaborate and massive in its conception and elevational decor. On plan it has a spacious square sanctum, a narrow antarala and an agramandapa porch approached by a wider and laterally placed steps with side banisters and chandrasila at the bottom, the latter covered by slabs. The subdivision of the adhishthana (basement), above the upana (sub-plinth) reveals certain characteristic features. It belongs to a padmabandha class, the members in the ascending order are upana, jagati, kampa (fillet), antarita (recess) a tripattakumuda kantha and perhaps a crowning kapota (roll cornice), all made of moulded as well as chamfered bricks. The boldly projecting features of the adhishthana clearly indicate the elevational decor over the bhadra and vimanatala³⁰ which contained perhaps a hara of kuta, panjara and salasikharas alternated over the talas, alike southern vimana arch-type. Accordingly the central longer projection conforms to the sala-koshtha, while the two smaller ones on its either sides meant for panjara and kuta sikharas, the latter fitting the karna (corner). Quite a good number of stucco figures — kirtimukhas, kudus, geese and vyala faces were found. They indicate the decorative pattern on the kapota, valabhi and other parts of the sikhara. The brick size

corresponds to 37 x 18 x 7 cm. and the associated pottery included Red Polished ware and Red slipped wares datable to circa fourth century A.D. There is no doubt in the fact that this brick temple is the most impressive among the excavated ones and of far reaching importance in tracing the evolution of the early brick architecture of Andhradesa.

The later Chalukyans who built the stone temple in circa 9-10th century A.D. right over this, had retained the linga, the inner floor level and the stone **pranala** projecting out at the northern side wall.

The cumulative evidence provided by the excavations at the above sites, notably Virapuram and Kudavelli, for the first time, reveals that the Brahmanical architecture was entirely in brick medium. The use of stone was extremely limited to the **mulabhera**, here the **linga** and occasionally a slab **pitha**. The first occupants who realised the **tirtha-kshetra** concept and sacredity of the **sthala** that is, the confluence zone of the rivers Krishna-Tungabhadra-Bhavanasi were the Satavahanas and their allied, Maharathis during the first-second century A.D. They deserve to be credited with the building of many brick temples not only in the lower Krishna-Tungabhadra Zones but also at other places like Gaudimallam (Phase-2), Chejerla (Phase-1), and far away at Banavasi and Aihole in Karnataka. Thus a brick house for Siva who was till then hypaethral (Gudimallam Linga Phase-1), comes to being. Certain ritualistic modes such as **argha** (offer), **abhisheka** (bathing), and **archana** (worship) were also initiated by them and clear structural provisions appear from the later Satavahana times. But these observances were **naimittika** (occasional) not **nitya** (regular) as in the Chalukyan and later times. During this 'formative' stage such factors as orientations of the temples, accessory units etc. (Rangpur, Virapuram), were not yet codified. Several smaller square shrines with **lingas** merely set on floor were caused on the river banks and confluence spots, each independent in itself. This brick tradition grew steadily with cognizable evolutionary trends both in their layouts and elevational features. The vital elements that soon appeared into this simple abode of God during the second to sixth century A.D. may briefly be stated as under.

(1) An addition of a **mandapa** in its front for assembly and festivity of God (Virapuram Phase-2), (2) clear provision for externing the **abhisheka jala** at the northern wall face (sidheswaram, Kudavelli

Phase-1) but later on these were slab lined or covered and connected to brick troughs. (3) provision for subsidiary shrines or alternately **bhadra-koshthas** over the **kati** (Gummakonda, Siddeswaram) and observance of elaborate **vastu-vinyasa** rituals such as **kalanyasa**, **kalapakarshana** etc. (4) raising a **prakara** to safeguard the temple units from flooding or segregating them from the nearby habitations (Virapuram Phase-2, Siddeswaram, Kudavelli (etc)).

(5) The predominant shape of the early brick temples was square,³¹ although occasionally some were apsidal (Gudimallam Phase-2, Chejerla, Ter, Banavasi, Aihole). It is but natural that the early Chalukyan rulers who came to power by the later half of sixth century A.D. not only chose these very places, for they were already famed sacred spots, but caused no dislocation to the extant **mulabheras** (Siddeswaram, Kudavelli), raised grand and elaborate temples in stone with impressive and ornate **mandapas**, **prakaras** and multi-storeyed **sikharas** and created several **vyakta** forms of Brahmanical deities to adorn them. The rituals too take a complex shape along with puranic theism.

Above all, the most remarkable feature lies in the pre-eminent status enjoyed by these great **tirtha-kshetras**, purely of Saiva character for several centuries along these intractible river zones culminating in the growth of a celebrated Mallikarjuna³² Siva **kshetra** at Srisailam. The desideratum should, therefore, be to correlate the vast literary legacy with an organized field work.

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4. Ibid., p. 23, Gathas-I-64, II-76, 90, IV-32; and VII-53.
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 14. Note horse types were only found in these places. I.K. Sarma, *Op. cit.*, (1980), pp. 236-238; Pl. XIII-H4, H5. See also **Annual Report of the Department of Archaeology and Museums, Government of Andhra Pradesh for the year 1974-77** (Hyderabad, 1978), p. 5.
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 - 15a. A probe like that undertaken at Gudimallam might yield fruitful archaeological data but alas! how many among the present day temple trustees in the south agree for such a probe into the house of their 'Living God'?
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 17. **Epigraphia Carnatica**, IV Intro.pp.188. Namō Bhagavato Sthanakundura vasine Mahadevaya; **Pressubhi Satakarnvadibhih Scha dva yabhverchite.**

18. Note in Mandisor inscription of Yasodharman, A.D. 550. Siva is described as Bhava-Sraj (Creator of the world).
19. P.B. (ed.) **A History of Karnataka**, (Dharwar, 1970), p. 53; Ep. Car. VIII, p. 200.
20. A.V. Narasimha Murthy, SIE, I, (1974), pp. 34-35 and also in **Prabuddha Karnataka**, 52, no. 4, p. 25.
21. IAR, 1970-71, pp. 28-29; Fig. 3. The temple plan is significant. It has a long hall with apsidal back, the hall front divided into two equal sized rectangular rooms, a brick paved **pradakshina** on the exterior. The **prakara** is also of the same shape as of the temple. This entire unit can be deemed as a **sandhara prasada** type. Also **Puratattva**, no. 4 (1970-71), p. 56.
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23. **Lalit Kala**, 15, pp. 9-18; See also p. 17 note and Figs. 20 and 21.
24. P.R. Srinivasan, **Beginnings of the Traditions of South Indian Temple Architecture**, (Madras, 1959), pp. 27-28, Fig. 26. We do not agree with the identification of a **Siva** shrine and **Nandi** and **dhvajastambha** among the reverse device of a **Satavahana** lead coin alleged to have been the issue of **Yajna Sri Satakarni**. No such coin types were known.
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above alignment seem to function as mere post-holes for a pavilion overhead on festive occasions.

30. The nearest standing example in stone of this southern vimana arch-type is Rupalasangamesvara at the Bhavanasi Sangamesvaram. See B. Rajendra Prasad, "Rashtrakuta Temples at Bhavanasi Sangam," *Artibus Asiae*, XXXIV, (1972), pp. 211-213. C.Pl.I.
31. It may be recalled that "the shape of Vastu for Gods and Brahmanas is prescribed as square", the square is literally the fundamental form presupposing the circle and results from it and both emerge in turn from the vedic fire altar. Stella Kramrisch, *The Hindu Temple*, I (Calcutta, 1946), pp. 22-23, 39.
32. C. Narayana Rao (ed.) Palkurki Somanathakavi, *Sri Mallikarjuna Panditaradhya Charitamu*, Andhra granthamala, Hyderabad, 1939), p. 283; Also N. Ramesan, *Temples and Legends of Andhra Pradesh*, (Bombay, 1969), pp. 74-78

சென்னை
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R. TIRUMALA

The Sculptural Wealth of Sangameswara Temple at Kudavalli Alampur Taluq (Mahabubnagar District)¹

D. HANUMANTHA RAO

Introduction

The temple is picturesquely situated at the confluence of Krishna and Tungabhadra rivers. The distance is roughly 20 kms. north-east of Alampur. Its remote situation and the non-availability of regular transportation facility are the main causes for not gaining popularity among the masses. But the epigraphical evidences indicate that right from Chalukyan period down to the medieval period, it was attracted not only the attention of several ruling families but also the pilgrims from far off places in larger number. It is also evident from the epigraphical records that permanent arrangements have been made by certain ruling families for the free transportation of visiting pilgrims across the rivers by boat-men to whom perpetual *danas* were made ². It appears that after medieval period onwards, the temple began to lose its importance. However, the architectural grandeur, the artistic merit and the ideal location at the confluence of the said rivers have sufficiently contributed to its importance and to gain popularity in the scholarly world. Moreover, the place itself is considered to be more sacred because the two rivers after their confluence took a northerly turn (*uttara vahini*) at this spot.

Plan of the Temple

Unlike the other Chalukyan temples at Alampur, this temple is built up on a moulded *adhishtana* (Pl. I) externally embellished with variety of beautiful sculptures. On plan, the temple consists of a square *garbhagriha*, *antarala* or *ardha-mandapa* and a pil-

lared **mukhamandapa** with a closed wall all around, thus impairing the aspect of **Sandhara Prasada** to the temple. The outer face of this closed wall is again profusely decorated with sculptured niches, perforated windows of varied geometric designs and several decorative motifs and other sculptures. After leaving an open space all around for perambulation, a low parapet wall of 1 to 1½ mt. height is raised at the edge of the high platform which itself is serving as an enclosure wall to the main temple. In the south-eastern corner as a part of the enclosure wall, a subsidiary shrine rectangular in plan having vaulted roof was built, most probably to house **saptamatrikas**, but presently enshrining a vishnu idol of later date. To this raised platform an ascendance is provided by flight of steps on the east. In the east-west axis at the same level, a little away from the main temple, on the bank of the river, a square pillared **mandapa** was built to house a huge sand stone bull which was shifted subsequently to a safer place, when the river floods threatened the **mandapa**. On the **sanctum sanctorum** a high curvilinear **sikhara** was built of complete stone in **tri-ratha** pattern, decorated with a series of chaitya window motifs and **bhumi-amalakas** at various levels and capped by a **saramalaka**, **stupi** and finally with a **kalasa**. The **mukha-mandapa** is divided longitudinally into a central nave and the side aisles and provided with a flat roof to the former and slopy to the latter by laying huge granite slabs across. The under surface of the covering slabs of the central nave is again decorated with sculptures. Similarly the space in between the **garbha-griha** and the side wall is also provided with slopy roof to match with the aisles. This arrangement is same as that of other Chalukyan edifices at Alampur, Badami, Aihole and Pandyan etc.

Sculptural Wealth

As regards the sculptural wealth of the temple, it is of immense value. By number, they run in hundreds, mostly carved on the **pattika** region of **adhithana**, on the outer surface of the **mandapa** wall, on the inner face of the entablature and ceiling slabs of the nave, the entire door frame of the **antarala** and the various facets of the **mandapa** pillars and pilasters. For the convenience of their study the decorative art of the temple is divided into various groups and sub-groups viz., I. Gods and Goddesses; II. Demi-Gods and Goddesses; III. Animals and birds; IV. Decorative motifs; V. Auspicious symbols; VI. Mithunas and Surasundaris; VII. Loose sculptures.

I. The Gods and Goddesses

These are mainly depicted on the **adhithana**, on the outer face of the mandapa wall and over the lintel of the **antarala**. The sculptures that are depicted on the mandapa wall are carved in round, with a greater artistic merit. While the rest are in half-relief with a minimum amount of decoration. The sculptures that are present on the **mandapa** wall are carved on individual stones and fitted into the niches of the wall, whereas others carved directly on the same stone are used for the construction.

The Gods which are present on the **adhithana** include **Siva** in his various forms, **Vishnu** and **Ganesa**.

Siva and his forms.

At five different places **Siva** is carved in his various aspects. They include **Siva** as **Nataraja**, **Lakulisa**, **Bhairava**, **Veenadhara**, **Umasahitamurti** and **Alinganamurti**.

In his **Lakulisa** form he is shown seated with two hands, one of them is holding a **lakuta** or a stick. In his **Alinganamurti** form, **Parvati** is shown seated on his lap and whom he is holding with one of his hands. In the form of **Veenadhara**, **Siva** is shown with four hands seated on his mount **vrishabha**. He is playing the musical instrument (**Veena**) with two of his hands. He is flanked on either side by **Sankhanidhi** and **Padmanidhi** (**yakshas**) who are shown in individual niches. **Bhairava** is another form of **Siva** and in this form he is represented twice in **samapada** posture. In one of his forms he is shown with his phallus erect (**Urdhvareta**).

Vishnu

At two places he is depicted in two of his forms viz., **Trivikrama** and **Bhuvaraha**. In the former aspect, his left leg is shown lifted up. He is holding the attributes i.e. **Gada** and **Chakra** in two of his hands. In his other aspect he is shown as **Bhuvaraha** in the act of lifting up of **Bhudevi** from **patala**. In this panel **Vishnu** is shown as flying up with **Bhudevi** and it is so naturally depicted.

Ganesa

It is another sculpture depicted only once on the **adhithana**. He is in seated posture holding the usual attributes in his two hands.

The Gods which are depicted in the outer face of the **mandapa** wall include **Siva** in his varied forms, and **Dikpalas**. All these sculptures unlike the above exquisitely carved on individual stones and fitted into the niches of the **mandapa** wall all around the temple. The **Siva** forms include the synchronistic forms like **Harihara** and **Ardhanarisvara** and the other forms like **Nataraja**, **Lakulisa** and **Andhakasura Samhara Murthy**.

Hari-hara

It is one of the synchronistic idols available at the site, which is a composite form of **Siva** and **Vishnu**. He is standing in **sambhanga** posture having four hands. His right hand carries saivite attributes such as the trident and rosary, while the left carries the vaishnavite emblems like **chakra** and in **varada**. Even the headgear is shown in two halves, the right half is in **Jatamakuta** while the left in **Kiritamakuta**. He is wearing a **muktayagnopavita** with its tassels hanging at the centre.

Ardhanarisvara

This is also another synchronistic form available at the temple where both **Siva** and his consort **Parvati** are shown combindly in one sculpture. This figure is carved with life and grace. It is in **tribhanga** posture having four hands. The right half of it is shown as **Siva**, while the left is that of **Parvati**. **Siva** is holding a trident in his upper hand while he placed the lower hand on his mount **vrishabha**, which is carved at his back. **Parvati** is shown holding a flower in her upper hand while the lower is in **Katyavalambita-hasta** decorated with double **Kankanas**..

Nataraja

This sculpture is elaborately carved. He is shown with sixteen hands, but unfortunately most of them are mutilated. He is exhibiting the **tandava** form of **nritya**. Several musicians playing on different musical instruments are shown seated all round, while

Bhringi his associate with emaciated body is shown at his back. The composition and the execution of the panel bespeak the ability of the master sculptor of the period.

Lakulisa

This is another form of **Siva** available on the temple. He is shown standing on **samapada** holding a rosary and **lakuta** in his right and left hands respectively. His hair reveals the **jatabhara** hair-style. He is wearing a beaded **kantamala** and simple ear rings. He is with his phallus erect (**urdvareta**). There are two ascetics shown seated at the bottom.

Andhakasura Samhara Murthi

This is the only **roudra** form of **Siva** available at this magnificent edifice. In this case also an elaborate paneling of figure is done by the master sculptor. His facial expression is ferocious. He has lifted up the **Asura** with his trident, while trampling down the **Apasmara** with his legs. The figures of **Ganesa**, **Kartikaya** and **Parvati** are also depicted in the same panel as they are witnessing the terrific fight. The iconographic details of each figure in the panel are of highest order. It is really a masterpiece of Chalukyan art.

Dikpalas

There are eight figures exquisitely carved and housed inside the niches on various directions all around the **mandapa** wall. Except the figure of **Yama**, the rest are in standing posture. The figure of **Yama** is carved seated on his mount the Buffalo. All these figures are richly decorated with various ornaments such as varieties of **kantapharanas**, **naga-keyuras** to the upper arms, **muktayajnopavitas** as chest band, **makara** and **ratna kundals** to the ears. Their head-gears are adorned with richly ornamented **kiritamakutas**. Unfortunately, the attributes in their hands are mutilated. Except **Yama** none of them are provided with their usual **vahanas**, which would have helped us in identifying them properly. However, the anatomical features and artistic details of these figures are superb.

The other important place where the Gods are depicted in the temple is the coping slab over the lintel or **ardha-mandapa** entrance. The



Plate I : *General view of the Sangameswara temple at Kudavalli*



Plate II : One of the Yaksha figures at the
main entrance at Kudavalli

entire architrave over the lintel is embellished with the miniature temple models in which beautiful figures of **Siva-Parvati**, **Brahma**, **Vishnu**, **Vinayaka** and **Kartikeya** are carved. Though, they are miniature in size, but exquisitely carved with more artistic and iconographic details. The central model with **sala-sikhara** is filled with a seated image of **Siva-Parvati** in **alingana** pose. The one on the left with **kuta-sikhara** is embellished with standing **Vishnu**, while the other on the right with the same **sikhara** is provided with a seated form of **Brahma** and in between the recessed portions are again carved with miniature temple models culminating into **panjara** form of **sikhara** and decorated with small figures of **Ganesa** and **Kartikeya** on the right and left respectively. In addition to the above, the central ceiling slab of the nave is decorated with the seated figure of **Siva** beautifully carved inside a lotus medallion. This feature is common to many of the Chalukyan temples of the region.

II. Demi Gods and Goddesses

This group covers a wide range of sculptures that are available in hundreds on the various components of the temple complex. Most of them are executed in half-relief which throw much light on the artistic grandeur of the edifice and in this aspect the temple looks more beautiful and superior than the other Alampur group of temples. This temple may be the first of its kind having a sculptured **adhishtana** among the chalukyan temples in south.

This being the largest group is further divided into several sub-groups for the convenience of their description. Those are (A) **Yaksas**, (B) **Gandharvas**, (C) **Kinnaras**, (D) **Dvanapalas**, (E) **River Goddesses** and (F) **Ganas** or dwarfs.

(A) Yaksas

These are available in groups at three different places of the temple. The first group consists of two pairs of huge **Yaksas**, (Pl. II), exquisitely carved out of sand stone blocks and fitted into the niches one each on either side of the main entrance of the **mandapa** and also at the entrance of the **ardha-mandapa**. These figures are shown seated comfortably in **sukhasana** having two hands, holding either a **sankha** or a **padma** in one of their hands and a bowl of coins in the other. Thus, attaining the names of **Sankhanidhi** and **Padmanidhi**. They wear **kiritamakuta** which is profusely ornamented, **Kantabharana** at the neck embedded with stones and pearls,

heavy **ratna** and **makara-kundalas** to the ears, **muktayajnopavita** as chest-band, entwined **naga-keyuras** to their upper arms **mouktika-kankanas** to the wrists and **mani-mekhala** to the waist. They are having pot-belly (**Ghatodara**). The installation of **Yaksha** figures on either side of the main entrance to the temple as guardians is an age old practice which was in vogue even during the Buddhist period³. The second group of **yakshas** are available in large number on **pattika** region of moulded **adhishtana**. They are carved of course in small size, in half relief of the same stone which was used in for the construction of a wall. They are in different postures and attitudes such as standing, seated, moving, dancing and singing. The mode of ornamentation of different parts of the body is same as that of the above, with slight variations. Some of them are shown seated in **Padmasana** and hands in **Vyakhyanamudra**. Some are holding in addition to **sankha** and **padma**, either a **kalasa** or a **khadga**. Most of them are wearing **muktayajnopavita**, but in two instances they are wearing **chennaveeravalkakshaka** a cross belt like warriors. Similar ornament was worn by some of the **yaksha** figures at Sanchi and Barhut⁴. Two of them are wearing instead of an elaborate **kanthamala** a simple beaded chain, having a central pendant of a tortoise shape⁵. In another case, the central locket is in mango shape. These **yakshas** are invariably shown wearing a **naga-udarabandha**. Their head gears are variously shown with different hairstyles adorned with several ornaments. One of the figures is having his hair rolled up, and secured in a egg-shaped ball at the centre on the top, (**sikhandi**) and in another case the hair is shown in spirals with a central knot. One of them is having a sort of heavy turban. Peculiarly, there is a **yaksha** figure with four hands. He is in dancing posture, exhibiting the art with all his four hands. Like other **yakshas**, he has a pot belly, short legs, short hands and his hair-style is peculiarly arranged into three knots. A dwarf with similar hairstyle is shown in **Nagarjunakonda** sculptures⁶. He is having a **udarabandha** with tassels falling down.

The third group is depicted on the pillar capitals of the **mukha-mandapa** as **Bharavahakas**. They are carved in flying posture, as though supporting the entire load of the roof, with their lifted hands and legs. They are having curly-hairs wearing both **ratna** and **makara kundalas**, to their ears, entwined **naga-keyuras** to the upper arms and **mani-kankanas** to the wrists. They are wearing crossed chest belt (**chennaveera**) as a symbol of heroism.

(B) **Gandharvas**

Unlike the other Chalukyan temples⁷, these figures are depicted on the **adhishtana** of the temple. In total, at seven places they are carved. At some places only male figures are depicted, in other places, both male and female are carved (may be couples). But everywhere they are shown in flying posture. Their articulated body, lifted up heads, bended back legs and fluttering garments all suggests their movement in the air. They are shown holding either a **kalasa**, or a flower-basket or a flag in one of their hands. This may also suggest that they are perambulating the temple, which is other-wise symbolizes the universe itself. Like the **yaksas**, they are wearing entwined **naga-keyuras** to their upper arms, **kankanas** to the wrists, **ratna-kundalas** to the ears and **muktayajnopavita** as chest band. Their hair is rolled up and secured into a knot at the top and decked with beaded chains and ornaments.

(C) **Kinnaras**

These figures are available on the outer face of the **mandapa** wall, as well as on the pillar facets of **mukha-mandapa**. They are carved with human body, birds' tail and legs, decorated with various ornaments. Both male and female figures are available. The figures which are carved on the **mandapa** wall are in round, carrying the auspicious symbols like **Makarika** and **Srivatsa**. Those which are depicted on the pillar facets are carved in half relief, carrying the musical instruments and flowers in their hands. At one place they are shown peculiarly carrying the garland with their tails but always they are shown in flying attitude.

(D) **Dvarapalas**

As already referred elsewhere the **yaksha** figures carrying **sankha** and **padma-nidhis** are also can be considered as **Dvarapalas**. So also the case with the river goddesses and **mithuna** couples carved on the door frames. In addition to above, the door-frame of the **antarala** is provided with standing **Dvarapalas** held with **sauvite** symbols like trident etc., in their hands. These figures are carved in relief as a part of the ornate door frame.

(E) **River Goddesses**

The practice of adorning the temple doors with the figures of river goddesses is an age old one, probably originated during Gupta period, is also faithfully carried out by the Chalukyans and Rastrakutas in their temple building activity. On this temple also the figures of river Goddesses can be seen at three different places. A half-relief figure of **Ganga** is carved standing on her vehicle **makara** on the right side of the stairs of the **adhishtana**. Similarly there is another figure of **Ganga** standing elegantly on the right side of the main entrance into the **Gudha-mandapa**, but the latter figure is exquisitely carved in round and installed inside a niche. She is of one meter height, standing elegantly on her vehicle **makara**, in **tribhanga** posture. She is accompanied by a female attendant on her left. She is profusely decorated with varieties of ornaments holding a bunch of flowers in her left hand. She is having an elaborate hair-style gathering the hair into a bundle on one side of the head and decked with various ornaments. It is one of the beautiful sculptures that adorned this magnificent temple. It is really a masterpiece of art, wherein, the sculptor had achieved his primary aim of infusing an abundant life in it. In addition to above, there are also other figures of **Ganga** and **Yamuna** carved in half-relief on the right and left door jambs of **antarala** entrance. Of course, they are of smaller size with less artistic merit, when compared with the above described ones.

(F) **Ganas or dwarfs**

Depiction of dwarfs on religious monuments in various attitudes has an early beginning right from the Buddhist period and it is the same with the Hindu edifices. In this monument also such figures are carved in hundreds on different components of the temple, particularly on the **prastara** region just below the cornice and on the inner facets of the entablature. At Aihole such figures are available not only on the entablature but also on the pillar facets⁸. These are generally carved in groups, sometimes in friezes. They are usually of short statured, with pot belly, short legs and hands, sunken-cheeks, protruding eyes and wide opened-mouth but with good physic. They exhibit variety of actions, basing on which the figures available at this place are divided into dancers and musicians, worshippers, **malavahakas**, fun makers, and female **ganas**.

(i) Dancers and Musicians

These are generally carved in groups. They include both female and male dancers, sometime they move in group dancing hand-in-hand⁹ and also exhibit various poses of **Bharatanatyam**. At one place, a lady dancer is shown dancing while several males are playing on various musical instruments such as flute, conch, fidel, **mridang** and cymbols (**talams**). At another place, the dancers and musicians are shown moving in procession centred around a man carrying some **pujadravyas** in a **pingo (kavadi)**. The dwarfs playing on various musical instruments could also be seen in the sculptures of Amaravati and Nagarjunakonda¹⁰.

(ii) Worshippers

Some **ganas** are carved as worshippers carrying some **pujadravyas** such as fruits, flowers, leaves and sweets etc. Some of them are shown carrying a **kalasa** or a **purnakumbha** on their heads. Some such figures are also available in Buddhist art at Nagarjunakonda¹¹.

(iii) Malavahakas

The depiction of **ganas** or dwarfs, carrying a voluminous garland of flowers on their shoulders on religious monuments had its early beginning even during the Buddhist period available at Amaravati¹². In the similar manner on this temple, the **ganas** of short stature and of good physic are carved in the region of entablature carrying a huge garland of flowers on their shoulders. In the same place a **sivalinga** is also shown being worshipped by a monkey or a monkey God and **Malavahakas** are shown moving towards the same with the garland of flowers on their shoulders.

(iv) Fun makers

The tradition of depiction of dwarfs in various fun making attitudes on religious edifices has an early beginning. This was initially introduced into Indian art during the Buddhist period¹³. At Amaravati a dwarf is depicted biting an ox tail. Even during the Chalukyan period such figures are depicted in various attitudes quite often on several components of their monuments. In this temple also such figures are depicted on the **prastara** region and

also on the pillars, most probably to break the monotony and to give a mental relief to the onlooker who sees so many mythological icons available on the temple walls. There are several varieties of fun making *ganas* such as one pulling the legs of other, some are playing with snakes, some are walking on hands while lifting up the legs, some one doing penance by closing the nose, some are in laughing attitude and others are weeping, some are showing their genital organs. One of them is carved running, with his penis erect towards a money couple, who are in the act of love making; some one is putting his finger into other's eye who is looking at an amorous couple. Many more such figures are available on this edifice, but their funny acts are quite naturally depicted.

(v) Female dwarfs (Vamanika)

On the same temple in the *prastara* region, here and there in between the above described *ganas*, some female dwarfs are also depicted with the similar anatomical features as that of the male. But these figures are peculiarly shown indicating their breasts, abdomen, navel, thighs and the genital organ etc., It may be recalled here, that some of the Terracotta figurines discovered at some of the early historical sites such as Nagarjunakonda,¹⁴ Yeleswaram,¹⁵ Kondapur¹⁶ etc., having similar anatomical features and exhibiting the same actions as mentioned above. They were identified as *yakshi* figures and associated with the fertility cult which was prevalent in the early centuries of Christian era or even earlier. In such case most probably, this may be the continuation of the same tradition because the temple is a place of worship and different people may visit the same with various desires to be fulfilled. Some of the worshippers may come with an idea of begetting children too. Sculptural as well Epigraphical records indicates that the practice was in vogue even during Ikshvaku period at Nagarjunakonda.¹⁷ The *Laja gauri* or *Nagnakabandha* sculptures found at Alampur¹⁸ and other sites in Andhra and Karnataka of Chalukyan date, indicate that the fertility cult was quite prevalent in the regions during 7th and 8th centuries A.D.

III. Animals and Birds

A variety of fauna is also depicted on the various components of the temple. Some of these figures are carved individually and also in association with some Gods in the form of their *vahanas*.

They are depicted in various postures. The animals that are available here include:

(i) Elephant

This animal is quite frequently depicted, but nowhere it is found in its full form. The frontal half of the animal (**Gajamukhas**) is carved in lying posture at every recessed portion of **adhishtana** around. They are beautifully carved in round, invariably with tusks, but the trunk is shown turned to different directions. This may be the fore-runner of the tradition followed by **Rastrakutas** at **Kailasanatha temple** at **Ellora**.¹⁹

(ii) Monkey

This animal is depicted thrice. At one place it is so naturally depicted in seated posture, by putting her hands below the chin. In another place a monkey couple is shown, in the act of love making. In some other place, a monkey shown worshipping a **Sivalinga**. The latter even may be a monkey God.

(iii) Bull

This animal is shown in full relief either in lying or standing posture. There is a huge sand stone bull in lying posture kept outside the temple, decked with various ornaments. In addition to this, the bull is also shown standing as well as in lying postures in association with **Siva** as his **vahana** wherever he is depicted on the temple. It is always shown caparisoned.

(iv) Buffalo

It is carved in full relief in one of the panels as a vehicle to **Yama** on which he is seated. The anatomical details of the animal are quite appropriate and natural.

(v) Crocodile (Makara)²⁰

This animal is often depicted, in association with other objects and figures. At many places it is shown with an elaborate tail. It is always available on **Makara-Torana** flanking either a God or an auspicious symbol. At one place the **makara** is shown with wide

opened mouth through which the dwarfs and yakshis are shown emerging out. Such figures are available in Buddhist art at Amaravati Stupa.²¹ The makara figures are also placed on the mandapa-roof facing the four cardinal directions as auspicious symbols. Makara is also depicted as vahana to river goddess Ganga, wherever she is carved. Some of the water spouts of the adhishtana are carved with makara face. Some of the makaras are shown in composite form such as with makara's body and elephant's trunk.

(vi) Tortoise

This animal is carved at two places, but always it is shown as the vehicle to the river goddess Yamuna.

(vii) Mouse

At several places Ganesa is carved. At every place this animal is depicted as his mount.

(viii) Fish

This is present on pillar facets carved in low relief, but is always shown with an elaborate tail similar to makara.

(ix) Snake

This is quite often depicted not only as one of the attributes of Siva and Saivite gods, but also as an abharana or an ornament worn by Siva and many of the yaksha figures. Some yaksas are holding snakes, and some of the dwarfs are shown playing with them.

(x) Birds

Among these, only swan, duck and peacock are depicted here. Swans are shown with an elaborate tail flanking some of the auspicious symbols. A pair of duck is carved quite naturally on one of the coping stones of the enclosure wall. The peacock is depicted as a vahana to Kartikeya.

IV. Decorative Motifs

We find a variety of such motifs used for decorating the various components of the temple. Sometimes the same designs used in clusters. In some cases, different motifs are put together to make the particular component look more ornate and beautiful. These motifs include:

1) Vyalas

The **vyala**²² otherwise also known as **Ihamriga** is based on deformity of the normal human and animal forms. In its widest sense **vyala** signifies the 'grotesque' which is often called **vikata** in literature. As at elsewhere the motif here is a composite animal with lion's body, face of some other animal with protruding eyes, horns, wide opened mouth, fangs etc. This motif was present on the religious edifices right from Buddhist period at Amaravati²³. Kuda²⁴, Nagarjunakonda²⁵. In the present temple these figures are available all along the enclosure wall at basal region, on the basal slabs of the **Devakoshtas** and on the niches of perforated windows, in the architrave of the entablature and finally on the pillar facets of the **mandapa**. In the former two places the animal is shown, upto the neck with varied faces such as **Gajanana**, **Hayanana**, **Simhanana**, **Vyaghranana**, **Makarānana**, **Kharanana** and several of others. In the remaining places the animal is depicted in its full form. In the entablature these figures are shown standing on their hind legs and supporting the cross bars of the nave roof. On the pillar facets these figures are carved galloping, sometimes with human riders.

2) Chaitya-window

This motif is predominantly used on each and every component of the temple. In fact the entire **sikhara** is embellished with this device in different shapes, but the central part of it will always have a hallow or **gavaksha** of different shapes such as circular, semi-circular, and triple ended. Some of the windows are executed with extended sides and of elaborate designs finally decorated with beaded **haras** in loops. The central part of the **chaitya**-windows that are adorning the **sikhara** are generally kept empty, but there are few, which are containing **Sivalingas** inside. Those that are carved

on the eve portion of the temple are decorated with human heads, sometimes with head of a **mithuna**. There are also examples where instead of human heads,²⁶ the heads of animals like elephant, lion and birds like parrot, swan etc., are carved. In one of the **chaitya**-windows with a trefoiled arch is filled with a **Sivalinga** on the top and at the bottom with worshippers. At one place, the **gavaksha** in the upper half is decorated with a human head and the lower is made into a pillared **mandapa**. This motif is also had its early beginning in the Buddhist Art.

3) Makaratorana

This motif is present on all the twelve perforated windows. It consists of two **makaras** having an elaborate tails, flanking the auspicious symbols such as lotus, **Lakshmi**, **Dharmachakra**, **Srivatsa** and **Makarika**. At one place the **makaras** are shown with elephant trunks, sometime they are with human riders. At another place they are depicted carrying a garland with their mouth.

4) Simhalalata or Simhamukhapatti

It is also known as **kirtimukha** designed in the form of lion's face (**simhamukha**). The lion which is a solar animal stands for splendour (**yasas/tejas**) is the destroyer of friends.²⁷ Here the motif is carved in low relief on some of the **mandapa** pillars. It consists of a grinning lion's face with protruding goggle eyes and fangs. Sometime chains of jewel garlands issuing out from either sides of its mouth is also depicted. At one place it is being flanked by galloping **vyalas**.

5) Kuta, Sala and Panjara motifs

These are also frequently used on several components of the structure. They are always used side by side as crowning members on recessed and projected elevations of either a wall or architrave. The scheme of their depiction is that the central projection will always have a **Sala-sikhara**, while the side projections on either side are provided with **Kuta** and the recessed portions in between with **panjara** form of **sikharas**. The entire wall is executed by repeating the same pattern. The architrave over the lintal of the **antarala** entrance and the coping slabs of **Devakoshtas** of the **Gudha-mandapa** are decorated with the same motifs.

6) Amalakas

At this temple we find these stones not only at the top of the **sikhara** but also at different heights at the corners. An **amalaka** stone is the crowning member of the **sikhara** surmounted by a finial (**stupika**) and a vase (**kalasa**). It may be compared to an indented wheel²⁸, the spokes being shown as ribs of its ring shape. It not only crowns the main **sikhara** (**mula-sikhara**) but also at times every corner (**manjari** or **sringa**). It also serves as a load-stone which locks together the pile of **sikhara**. The **saramalaka** at the top and several **Bhumi-amalakas** at the corners are adding considerable beauty to the **vimana** and especially the corner ones at different heights are dividing the verticality of the **sikhara** in to various **Bhumis** or **talas**.

7) Latticed windows

In total there are twelve such windows i.e. four each on south and north and two each on east and west fitted into the enclosure wall of the **Gudhamandapa**. Their dimensions ranges from 82-111x 40-63 cms. They are carved in different geometrical and floral designs, out of single sand stone slabs. The designs include the repetition of **swastika** hallowed squares, rectangles, diamond shaped, four petalled flowers; eight spoked and ten spoked wheels. The designs are executed with highest perfection and finishing. These windows are further decorated with **makara toranas** on the top. They are not only functioning as passages of light and air into the **Gudhamandapa** but adding considerable beauty to the edifice.

V. Auspicious symbols

Depiction of auspicious symbols on the religious edifices is an early tradition. Out of all the known Chalukyan temples, this is the only place, where several auspicious symbols are depicted that too in a way to match with the associated beautiful sculptures of the monument. These are depicted on the top of every perforated window. The symbols include a full blown lotus, **Dharmachakra**, **Srivatsa** symbol, **purnakumbha** and **makarika**. Some of these symbols such as **kalasa**, **dharmachakra**, **lotus** are shown mounted on highly decorated pillars, whereas, others are shown suspended as pendants to a garland. Each one of the above is further flanked by either semi-gods like **Kinnaras** and **Gandharvas** or auspicious animals and birds like **makaras** and swans. Some of the **mandapa**

pillars and pilasters are also decorated with lotus flowers pot and foliage designs.

VI. Mithunas and Surasundaris

Depiction of **mithuna** figures were in vogue during Buddhist period. Such figures can be seen on most of the monuments of Buddhist period particularly at Karle, Kanheri, Kuda²⁹ and Nagarjunakonda. The same practice has been adopted even by Hindus. They may symbolize the essence (**purusha**) and nature (**prakriti**) and their union is a symbol of **moksha**.³⁰ On Hindu temples these figures are carved mainly on the door jambs of **garbhagriha** and also other parts of the edifice. This is the same with the present example. In this temple **mithunas** are depicted at seven different places in both standing and seated postures on the door jamb of **antarala**. The figures are shown standing in **samapada** posture. On some of the **mandapa** pillars they are carved in **alingana** pose in the act of love making, but everywhere their attitude is quite appropriate and natural.

Surasundaris

The celestial beauty is nothing but a **sakti** which is otherwise an energy, the premordial power and substance of the world³¹. The depiction of beautiful damsels on the religious edifices is an old tradition. Such figures are available in various attitudes on many of the Buddhist monuments of Barhut, Sanchi, Amaravati³² and Nagarjunakonda. So also the case with Hindu structures of subsequent date. On this edifice too, such figures are carved at three different places, but all of them are confining to **adhishtana** only. They are carved standing elegantly in **tribhanga** posture in the act of adjusting their personal ornaments like ear ring, anklet etc. At one place the figure is carved so beautifully with a well proportionate body and limbs, decked with various personal ornaments. Her simple and unplaited hair is gathered into a bundle on one side of the head and further decorated with varieties of **haras**. She is wearing **ratna kundala** and **makara kundala** to her left and right ears respectively. Her upper arms are decorated with entwined **naga-keyuras** and beaded necklaces as **kantabharana**. There is a male dwarf seated at her feet and disturbing her by pulling her lower garment. Such damsels with surpassing beauty are also known as **surasundaris**. During the medieval periods the temple builders have attached more importance to these **nayiki**

figures and carved them frequently on the temple walls exhibiting various **sringara** attitudes.

VII. Loose Sculptures

In addition to above there are few loose sculptures housed inside the closed **mukha-mandapa**. They include **Ganesa** carved in seated posture, having two hands. It is kept on the left side of **ardha-mandapa** entrance. The material is of granite. It possesses less artistic merit, probably because of hard quality of the stone.

Durga

She is carved in seated posture encircled by a **simhalalatapatti**. She is having four hands. Her right hands are holding water lily and in **varada** pose, while the left with a **damaru** and a bowl. Her vehicle lion is carved on the pedestal. On the artistic grounds the figure seems to be of very late origin and does not match with other sculptures of the temple.

Veerabhadra

This is a huge sculpture of 182 x 95 cms. size carved standing in **samapada** posture. The material is of sand stone. He is having four hands. His right hands carry trident and **khadga** or sword, while the left carry a bow and a shield. A small figures of **Daksha** having ram's face with folded hands is also carved on his left. On stylistic ground this figure seems to be of late medieval origin. In addition, there are two loose sculptures lying outside the temple, of which one of them is a hero stone, carved in half relief. His hair is gathered into a knot on the left side of his head. The other sculpture is that of **Brahma** seated in **Padmasana**. His hairstyle is in **jatajuta**, holding a rosary and a water pot in his right and left hands respectively. He is carved inside a **chaitya**-window a piece of an architrave.

Conclusion

Thus the temple stands as a better example of Chalukyan art and architecture. It is the only example so far known of Chalukyan period having a profusely decorated **adhithana** with varieties of

sculptures all around and no other edifice of the period has so many yaksha figures depicted in various attitudes. Especially the huge yaksha figures known as **Sankha nidhi** and **Padma nidhi** flanking both the main entrance into the **Gudhamandapa** and also the antara stand as unique examples of Chalukyan art. This is only the place where several early art traditions, originated in Buddhist art, have been faithfully carried out and it is only the place where a varieties of dwarfs (**vamanas**) and gans (**Bhutas**) are depicted in their appropriate places. It is one of the few places which furnishes a veritable information of Hindu iconography to the students of art and architecture. It is one of the few known places where both **Nagara** and **Dravida** traditions are put into the temple construction on equal basis. This is the only temple of Chalukyan period provided with low parapet wall over the **adhishtana**, functioning as an enclosure wall to the main temple and most probably may be the fore runner of massive enclosure walls that came into existence during the subsequent periods of temple architecture. Though no definite date of its construction is available, on the stylistic ground of its art and architecture, the temple may be dated to 7th-8th centuries of Christian era.

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1. The recent attempt for the construction of a large Hydro-electric dam at the down stream near Srisaillam has threatended the future existence of the temple and it has been decided to shift this magnificent temple bodily to a safer place at Alampur.

Before the actual dismantling work was started, every aspect of the temple was recorded in the form of detailed drawings and photographs. In this connection, the present writer has an opportunity to study and document the sculptural wealth of the temple in detail.

2. Dr. M. Radhakrishna Sarma, **Temples of Telangana** (Hyderabad, 1972). P.57.
3. **Yaksha** figures with a bag of coins or **nidhis** in their hands were discovered in the excavations at Nagarjunakonda from Ikshvaku levels and presently kept in the Museum at Nagarjunakonda.

4. Dr. K. Krishna Murthy, "Chennaveeravaikashaka in the Early Indian Art". **Journal of Andhra Historical Research Society**, XXXV, PP. 285-287, Pl. 49, fig. 1.
5. Similar pendant of banded agate was discovered from Satavahana levels from Satanikota excavations.
6. A.H. Longhrust, **Buddhist antiquities of Nagarjunakonda** Pl. IX.C
7. In other Chalukyan temples at Alampur, Panyam etc., such figures are carved either on the **garbha-griha** wall or on the **mandapa** in flying attitude. They also carry **pujadravyas** in their hands.
8. Henry Cousens, **Chalukyan Architecture**, P. 39, fig. 9.
9. Such practice of group dancing was in vogue during the early centuries of Christian era depicted in sculptures at Nagarjunakonda. See also D. Hanumantha Rao, Games and amusements delineated in the Ikshvaku sculptures at Nagarjunakonda, **Itihas**, IV, 1, Jan-June, 76, PP. 7-15, Pl. XI.
10. J. Burgess, **Buddhist Stupas at Amaravati and Jaggayyapeta**, P. 35; fig. 7.
11. A.H. Longhrust, **Op. cit.**, Pl. XVI, B.
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17. **Epigraphia Indica** Vol. XXIX, P. 138, Pl. 18.
18. Md. Abdul Waheed Khan, **Stone Sculptures in the Alampur Museum**, (Hyderabad, 1973) PP. 10-11, figs. 52, 53.
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20. The **makara** symbolizes water, which is one of the **panchabhutas** from which the life emerged and hence considered to be

auspicious and worshippingable and will be present always on the religious edifices of both Buddhist and Hindu religions.

21. Burgess, **Op. cit.**, Pl. XXVIII, 6.
22. M.A. Dhaky, **The Vyala figures on the medieval temple of India**, (Varanasi, 1968), P. 5.
23. Burgess, **Op. cit.**, Pl. XXX, A.B.
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26. A **Chaitya**-window motif filled with a female bust is also available in Amaravati sculptures. See Burgess, **Op. cit.**, Pl. XLIV, 5.
27. Stella Khramrish, **The Hindu temple**, Vol. II, P. 306.
28. Khramrish, **Op. cit.**, PP. 348-49.
29. Vidya Dahejia, **Op. cit.**, Pls. 42, 43, 78 and 79 and also A.H. Longhrust, **Op. cit.**, Pl. XXXII, A & B.
30. Stella Khramrish, **Op. cit.**, P. 346 and also Longhrust, **Op. cit.**, Pl. XXVIII, A.
31. **Ibid.**, P. 338.
32. James Burgess, **Notes on Amaravati Stupa**; (Varanasi, 1972), Pl. 12 B.
33. The copy right of the photographs reproduced here rests with the Archaeological Survey of India.

An Early Chola Temple at Laddigam

S. SRIPATHI NAIDU

Laddigam is a village in the Chittoor District, three miles to the north-west of Punganur. It was included in Punganur Zamindari which is called Kunganur alias Valavanarayana Chaturvedi Mangalam in the inscriptions.

Punganur was ruled by the Banas. The Banas were an ancient line of kings who ruled for over two centuries in the tract that came to be called PERUMBANAPPADI, the Big Bana country. This was the area north of the Palar, between Punganur in the west and Kalahasti in the east.¹ In one of the Bana inscriptions Laddigam is called KOYATUR.² Among the numerous conquest of the Hoyasala king Vishnuvardhana figures Koyatur or modern Laddigam.³ The Bana country was known as Perumbanappadi. This region was raided by a Nolamba in the reign of the Bana king Banavidyadara.⁴ According to Dharmapuri Nolamba inscriptions, the Nolamba king must be Mahendra.⁵ The conquest of this Bana region was undertaken under the orders of a Ganga chief.⁶ That this region was also under the control of a Lada chief is known from an inscription in Punganur.⁷ This inscription introduces a Lada chieftain who was in power in this region. The inscription is dated in the 15th year and registers a gift of land by ILADAMADEVIIYAR, wife of ILADARAYAR VIRASOLAR for offering a lamp to the God Mahadeva at Punganur.⁸ The name of this Lada chieftain is ANAIYAMMAN.⁹ The Lada chief was defeated by Vishnuvardhana of the Hoyasala family.¹⁰ An inscription of Nrupatunga varman, found in the village of Punganur indicates that the locality prior to the Cholas, was under the rule of Pallavas.¹¹ Ganga-Pallavas were the Pallava feudatories in this region. Aditya (871-907) was the Chola king who defeated the last Pallava ruler Aparajita. The Tiruvalangadu plates state that he overthrew the strong Pallava ruler Aparajita and deprived him of his territory. The Kanyakumari inscription gives him the surname Kodandarama and states that in a battle he pounced upon and slew the Pallava king who was seated on the back of a tall elephant. A record from Tallasthanam confirms this evidence by clearly stating that Rajakesari extended his power to the Tondained.¹² The Ganga king may have assisted Aditya in the

conquest¹³. However from an inscription of Aditya, we know that the chola king subdued the Ganga Pallavas and occupied Tondamandavam¹⁴. Aditya I was called (Tondaimarrur-sunija-Udayar i.e., the lord who died at Tondaimarrur near Kalahasti¹⁵. After conquering this region (Tondamandalam) the Cholas renamed it as Jayangenda Cholomandalam¹⁶.

The inscriptions of the Cholas of the Telugu country say that Karikala (956-969) had a grandson called Tondaman¹⁷. Iladaryan, being the only known Tondaiman of the period, is most probably this Tondamana. In Perumbanarsupadi, Iladarayar is called the descendent of Tondaiyar. This word Tondaiyar was used as indicating a class of people.¹⁸

From the inscription found in the temple, we may infer that the region was under the control of the Chola-Gangas of the Irungola race, the Chola feudatories¹⁹. GUNAVANA APARAJITAN alias Irungolakkan was one of the Pallava subordinates belonging to the Irungola family²⁰. He is referred to as a subordinate of the last Pallava king Aparajita and appears to have become, on the extinction of Pallava king rule, a Chola feudatory under Parantaka I²¹. He was the chief of the Irungolas inhabiting Irungolapadi, a portion of the South Arcot District²². One inscription found on the South East, North and West wall of the temple, refers to a gift of a village to this temple made by Advalan Gangaikonda Chola alias Irungolan²³.

On the south wall of the shrine, at the right entrance, there is one inscription referring to a gift to the temple by Uttama Chola Ganga alias Senbagachipati Nayanar²⁴. Laddigam is named after this Chole-Ganga ruler as Uttama Cholapuram²⁵. Sri B.R. Venkatraman thinks that "Though it is not definitely stated that he was builder of this stone temple, it is very probable that he was the real builder"²⁶. The inscription of Uttama Chola Ganga (549 of 1906) simply refers to a gift to the temple of Irungoliswara Mudaiya (Naya) near at Koyarrur. The nature of the gift is not clear in this inscription. Perhaps the gift was made to the temple already existing. It was a custom to the kings to donate sheep, land etc; for lamps to the temples already in existence. Hence from this it may be inferred that the temple was constructed earlier and that he made a gift. If he had constructed the temple, the fact should have been mentioned in the inscription along with the gift. The wording in the other inscription (553 of 1906) "Built at Koyar-

“Koyarrur” may refer to the temple built at the place earlier because the inscription refers to only a gift of a village Madamangalam to the temple, that means to the temple already existing. All the inscriptions refer to the temple as Irungolisvara. From this it may be inferred that the temple was built during the time of Irungolakkam alias Ganavan Aparajitan, Chola feudatory under Parantaka I (907-953 A.D.) Prior to submitting to Chola hegemony he was also a subordinate of the Pallava²⁷. Uttamachola alias Sembagachchipati Nayanar's inscription (549 of 1906) does not refer to him as Irungola but mentions the temple of Irungolisvara. Hence it is probable that he was not the real builder of the temple, as mentioned by B. R. Venkatraman in his book Laddigam.

Douglas Barret has argued that the earliest inscription found on the shrine (553 of 1906) is of year 16 of Rajakesari Kulottunga Chola Deva (A.D. 1086). Therefore he concludes that the temple was then built in or just before A.D. 1086²⁸. But the earliest inscription is found on the south wall of the Prakara belonging to 9th year of Vikrama Chola Deva. It is the title of Uttama Chola. Then the year will be 978 A.D. The inscriptions mentions the village as Uttamacholapuram, after the king. Hence the temple belongs to the early Chola period. J. C. Harle agrees that the Gopura of the temple represents the typical gopura of the early Chola period²⁹.

Then the temple must have been built during the rule of Irungolakkan alias Ganavan Aparajitan, Chola feudatory under Parantaka I (907-953). Ganavan Aparajitan was a feudatory of the last Pallava ruler Aparajita (896-898). Moreover the title Uttama Chola of Sembagachchipati Nayanar indicates that he might have been a feudatory of Uttama Chola (969-985) the successor of Karikala or Aditya I (956-969). If the wording in the inscriptions (553 of 1906) “Built at Koyarrur” is followed, as mentioned by B.R. Venkatraman the temple was completed in the 16th year of Kulottunga I (1086 A.D.). That means the temple construction was started in the early Chola period (during the reign of Parantaka I) and completed only in the beginning of the later Chola period (Kulottunga I — 1070-1120).

There is no satisfactory explanation for such a long delay. In any case there is evidence to show that the temple was in existence before Kulottunga I. Chola Ganga, Uttama Chola made a gift. Then why call it a later Chola temple? There is no clear

evidence to show that Kulottunga I was either the builder or one who completed a temple left incomplete. This seems to be a needless assumption.

Description

The temple is enclosed by a stone wall, with the Nandis at the four corners. It has a porch, mukhamandapa, antarala and garbhagriha, the main shrine faces East.

Entrance Gopura

The entrance to this temple is from the east through a low gateway. The adhistara of the Entrance Gopura contains upana, a wide patta, tripatta, patta and alingapattika. The Kudya shows a Pilaster at each end and two on the sides of the passage. Each pilaster has a square base, semi-octagonal shaft and the usual members of the Chola capital viz; Kumbha or Kalasa, a flat semi-octagonal member, tadi, the abacus or phalaka, a recess and padma or idol covered by a flat member. The shaft projects over this and bears the corbel, bevelled at 135°. Above the corbels of the pilasters there is a row of Bhutaganas, adjoining the cornice or Kapota. Above it there is a row of four kudas surmounted by simhamukhas decorating the flexed cornice. At the extreme corners are makara heads, above this, in a recess, is a row of Vyalas. In the four corners of the roof are Nandis. This simple single storeyed stone gopuram resembles the elementary type of gopuram erected in front of the shore temple at Mamallapuram and in the Kailasanath temple at Kanchi of the 8th century A.D.³⁰. "A single modest Gopura was part of the temple plan even from Pallava times"³¹.

Inside the enclosure and very near the entrance gopura, there is a Dhvajasthambha of wood and a Balipitha. Near the balipitha, there is a raised four pillared mantapa with Nandi facing the main God. The small mantapa measures 9' x 8'. All the four pillars are round with a rectangular base.

Porch

There is an open pillared porch on the southern side of the mukha mantapa with steps on either side. The adhistara of the

porch contains a broad upana, a wide patta, narrow patta, another patta and alinga pattika. There are four pillars, each 5'-9" in height. Each pillar has a square base, a semi-octagonal shaft, a flat semi-octagonal members, Kumbha, tadi, a recess, idol and above it a flat member. The shaft projects over this and bears the corbel bevelled at 135°.

The cornice is adorned with a row of bhutaganas. Above it there are two kudas with simha mukhas on three sides. Above it there is a row of Vyala figures with a lion in the centre. At the four corners are makara faces. There are two half-pilasters on either side of the entrance door of mukhamandapa. There is scroll work on either side of the doorway with Gajalakshmi decoration in the centre.

Mukhamandapa

The mukhamandapa contains four pillars in the centre with corresponding pilasters. These pillars have round shafts with a square band in the centre, adorned with pearl garlands and Chola Capitals, whose side are cut at 45°. There is a small Nandi between the pillars. The mukhamandapa measures 16' x 14'.

Antarala

To the proper right of the antarala is kept a figure of Ganapati. He stands in samabhanga on a high pedestal with mouse below his feet. He has four arms. The upper right arm holds lotus and the upper left holds pasa while the lower left carries modaka and the lower right holds ankusa. He wears ardhoruka with a naga udarabandha. The ears are characteristically big and he wears a karanda-makuta. Behind him is a prabha in the form of a torana of triangular leaves. The image is carved in a soft polished stone and appears to belong to a later period.

The dvara of antarala is flanked by two pilasters and a shallow kosta on either side. There is a plain lintel. There is the Bhutamala decoration above the dvara.

The Garbhagriha, 9 feet square, contains a linga on a low vedi. The Water outlet is in the north wall below kosta, the end being in the shape of ornamental gomukha resting on a makara head.

Nandimandapa

Near the Balipitha there is a mandapa supported by four pillars. In the centre is Nandi facing the main God. The mandapa measures 9' x 8'. All the four pillars are round in shape with a square base.

The mandapa in the south western corner of the courtyard, yagasala, contains four pillars of the Chola order with corresponding pilasters. All have Chola capitals.

Devi Shrine

This is to be found in the North-Western corner of the courtyard. It consists of only Garbhagriha. The image of the consort of the God is standing in samabhanga on a lotus pedestal. She has four arms. The upper two arms hold lotus flowers and the two lower arms are in abhaya and varadha.

Main Shrine

The main shrine stands on an adhistara, containing upana, broad patta, tripatta, gala and alinga pattika. The walls of the garbhagriha, except the front, are decorated with two pilasters, niche and two pilasters. A narrow band appears above each niche. Above is Bhutamala. The cornice is decorated with simhalalaters. A row of lions is found along the edge of the roof of the entire temple.

The northern niche contains the image of Brahma. He stands in samabhanga with three faces. He has four arms. The left lower arm is at kati, the right lower arm shows abhaya hasta. The upper right arm holds akshamala and the upper left arm carries kaman-dala. He wears purnoruka, ornate mekhala and udarabandha, channavira, yajnopavita, armlets, bracelets and graiveyakas. The two ears contain makarakundalas. He wears karandalakutas on three heads. The niche top is decorated with a lion's head and a scroll work.

The niche of the western wall houses the figure of standing Vishnu. He standing in samabhanga pose. He has four arms, His left lower arm is held above gada, the right lower arm is in abhaya mudhra, while the two back arms, hold Sanka and Chakra. He

wears purnoruka shown in folded lines, mekhala, udarabandha, Yajnopavita and graiveyakas. He wears a kirita. He has makara kundalas in both the ears. He stands on a lotus pedestal. The niche top is decorated with a makara head and scroll work, with a lions' face in the centre.

The southern wall of the Garbhagriha has a niche, housing the figures of Dakshinamurthi. He is seated in Virasana with apasmara purusha below his right foot. He holds akshamala and flame in the two upper arms. The lower right arm is in Vyakhyana mudra and the lower left holds a pustaka. The two ears contain patra and makara kundalas. He wears mekhala, udarabandha, channavira, Yajnopavita and a broad girdle. His jatas are spread out in a series of parallel lines inside a huge semicircle behind his head. On the pedestal are carved rishis with jatamakutas. The torana above the niche contains a creeper in the centre with a lion on either side.

Each wall of the antarala contains two pilasters, niche and one pillaster. The niche in the north wall contains the figure of Ganapathi. Ganapathi is sitting on a pedestal on which is carved mushika. He wears graiveyakas. He has two arms. The right one is mutilated, while the left holds modaka. He has a Karanda makuta. The niche in the south wall is plain. This must have originally contained Durga or Skanda. The niche top is decorated with two lions on the sides with inverted swords. In the centre of the lions of Gajalakshmi with elephants on either side. There is a loose icon of Dakshinamurthy near by. Dr. M. Rama Rao thinks that this figure might have been originally located in the nichel³². It is more probable that it might have contained the figure of Durga or Skanda as suggested above.

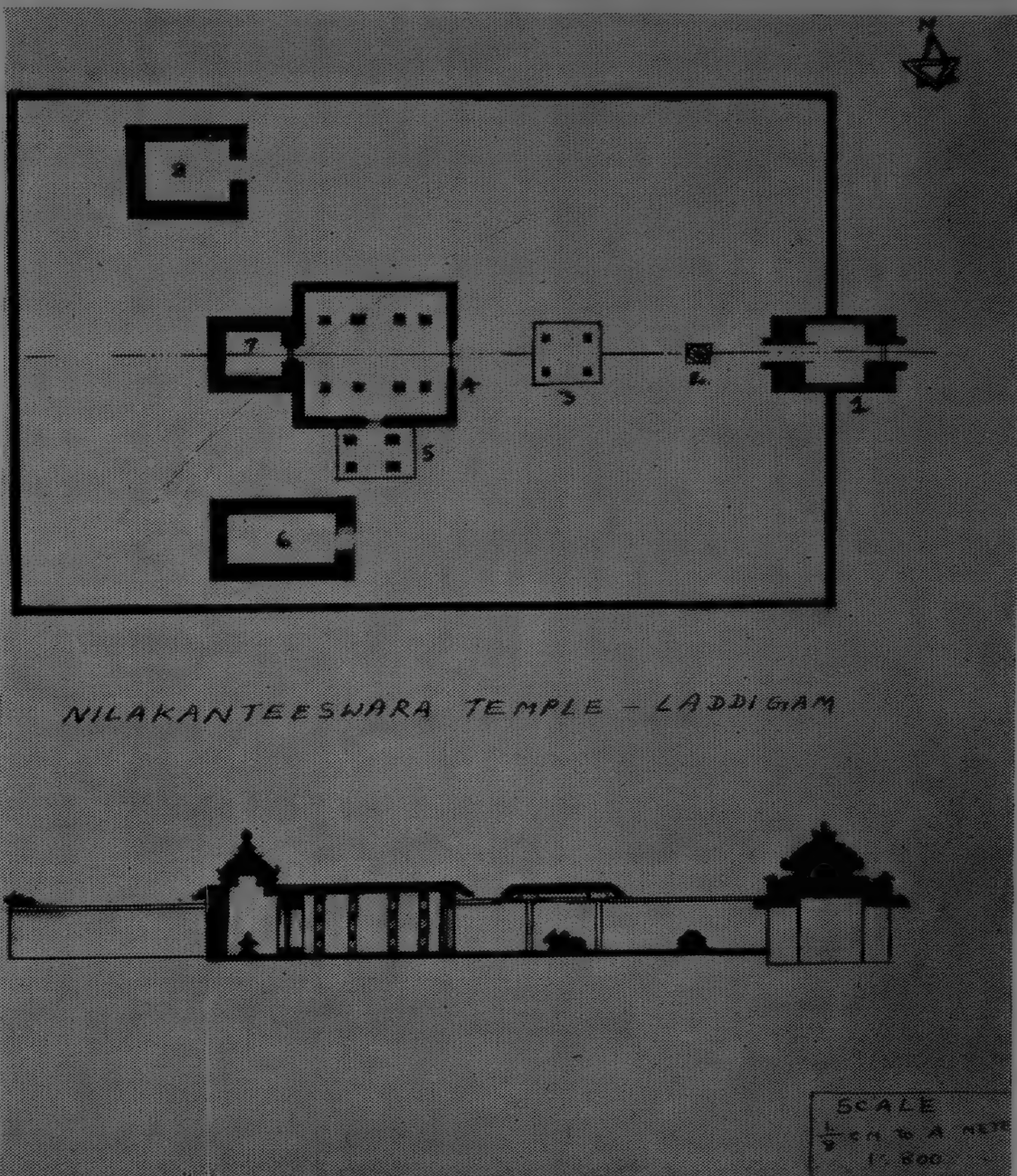
Vimana

There are the figures of Dakshinamurthy in the south, Yoganarasimha in the west, Bramha in the north and Vishnu in the east in the four cardinal directions of the Gala. The Sikhara is domical in shape and belongs to the Vesera order. Round gala serves as a platform. Over it rests the characteristic bulbous dome, the bulge taking over from an angular slant, yielding a pleasing appearance. The Kalasa emerges out of a blooming lotus with spread out petals.

INSCRIPTIONS

References	Name of the Temple	Location of the Inscription	Name of the King	Contents	Remarks
1.	2.	3	4.	5	6
546/1906 Chola Tamil		1. On the south wall of the Prakara.	Vikrama Chola Deva 9th year=978 =Uttama Chola Title. (Vikrama) (969-985)	Unfinished. Mentions the temple of IRUNGOLISVARA MUDAIYAR MAHADEVAR AT KOYARRUR alias Uttamacholapuram.	Koyattur conquered by Hoysala King Vishnuvardhana is Koyarrur p. 192. A History of South India-K.A.N.S.
547/1906 Gantha & Tamil verse.		2. North wall of the Prakara.	—	In praise of the Kerala King Adhikendra Vya-mukt asravanojjvala. The Tamil verses refer to his engraving the bow on the wall of the Irungolisvara temple. The inscription has the chera bow and other emblems on each side of it.	Kulottunga III re-established Chola suzerainty over the Adigaimans of Tagadur, after defeating a chera ruler. (A History of South India-K.A.N.S.—1971.p.197
548/1906 Tamil		3. On the south wall of the shrine, right of entrance.	—	Gift of money for three lamps to the temple of Irungolisvara Mudaiya Mahadevar at Koyarrur alias uttama Cholapuram.	— contd.

Irungolesvara (Neelakantesvara)
Temple — Laddigam.



Key to the Plan

- | | |
|---------------------|----------------|
| 1. Entrance Gopuram | 5. Porch |
| 2. Balipitha | 6. Yagasala |
| 3. Nandimandapa | 7. Garbhagriha |
| 4. Mukhamandapa | 8. Devi Shrine |



Fig 1 : *A view of the Temple*



Fig 2 : *Entrance Gopuram*

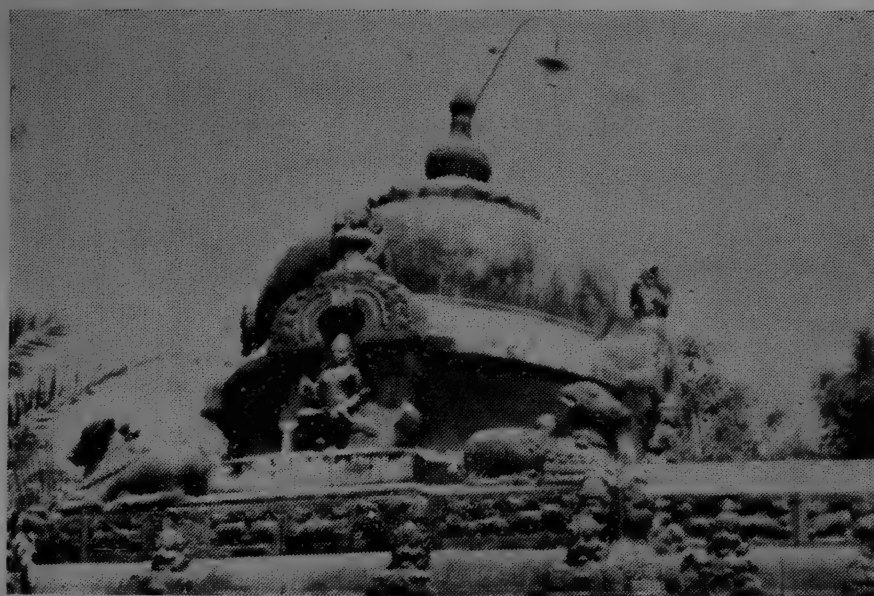


Fig 3 : *Vimana*

1.	2	3.	4.	5	6
549/1906 Tamil	4. On the south wall of the shrine, right of entrance.	Uttama Chola ganga alias Senbagachchিপति Nayanar. 14th year.	Gift to the temple of Irungolisvara mudaiya (Naya) nar at Koyarrur.		—
550/1906 Tamil	5. South wall of the Shrine right of entrance.	Kulothunga Chola deva 20th year =1090 =Kulottunga I 1070-1120.	Unfinished Gift of 96 sheep for a lamp to the temple.		Kulottunga I made a gift to the temple already in existence. That means the temple was constructed before him.
553/1906 Tamil	6. On the south, east, north and west walls.	Rajakesari varman alias Chakravartin Kulottunga Chola Deva 16th year = 1086.	Records a gift of the village of Madamangalam in Pulinadu, a district of Rattappadikonda Chola mandalam (calling it Gangai konda Cholanallur) to the temple of Irungolisvar mudaiya mahadevar, built at Koyarrur alias uttama chola puram in the same nadu by Adavalan Gangaikonda chola alias Irungolian.		Built at Koyarrur means the temple that was already built. Gift is made to a temple which is already in existence. Hence the temple belongs to earlier period.

Irungolisvara (Neelakantesvara)
Temple — Laddigam.

contd.

1	2	3	4	5	6
544/1907 545/ Tamil	Irungolesvara (Neelakantesvara) Temple—Laddigam.	7. Right of Entrance.	—	In praise of the sword Adigaiman was aided by of Adigan i.e., Adiyaman Pandya and Chola mon- Vidugadalagiya perumal, archs against the chera. whose name and em- The war led to Adigai- blems are engraved be- man's acknowledgement low the inscription. of the suzerainty of the Chera.	

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Agni

Some Interesting Images

PROF. G. SATYANARAYANA RAO & DR. Y. GOPALA REDDY

Introduction

Agni, the god of fire, is the greatest manifestation of energy on earth. Judging from the number of hymns dedicated to him, Agni is one of the first three deities of the Rigvedic pantheon.¹ He is considered as the mediator between men and gods, as protector of men and their homes and as witness of their actions. The gradual decline in the popularity of Vedic sacrificial cult affected adversely the status of Agni in the hierarchy of gods and in the wake of Puranic mythology he was relegated to the office of a Lokapala. "He appears, in the progress of mythological personification, as a son of Angiras, as a king of the pitris or Manes, as a Marut, as a grandson of Sandila, as one of the seven sages or Rishis, during the reign of Tamasa the fourth Manu and as star".² In the Vishnupurana Agni is called as Abhimani, the eldest son of Brahma. Swaha is his wife and by her he had three sons; Pavaka, Pavamana and Suchi and they had forty five sons.³ Agni represents metaphorically, the rajo-guna or active principle. The flames all round his body explain his energetic nature. The goat or ram, his vahana, is also a symbol of rajo-guna and so it is invariably found as vehicle of Agni in all his representations.⁴

Sculptures from Pachchala Somesvara Temple at Panugul

Three beautiful and very interesting sculptures illustrating Agni and his consort Swaha are sculptured on the exterior sanctuary wall of the Pachchala Somesvara temple at Panugul in Andhra Pradesh. They are carved in a row on a vertical projection (Fig. No. 1).

In the first sculpture, i.e. carved on the top of the vertical projection, Agni and his consort Swaha are shown riding on their mount- mesha. Their left legs are hanging loosely along the left

side body of the **vahana**. They are shown in three quarter profile. The **Dikpala** is decorated with a **kiritamakuta**, **kundalas**, **keyuras**, **kankanas**, **grāiveyaka**, **yajnopavita**, **udarabandha**, **mekhala**, **ārdhohruka**, etc. He has two hands. The right hand is raised above the shoulders and kept in **mukula-mudra** (?). The left hand is placed affectionately on the shoulders of his consort. The goddess is seated at the back of the **Dikpala** and she is also having two hands. She is very elegantly ornamented with various ornaments. Her hair-do is arranged in **dhamilla** fashion. **Jvalas** are shown at the back of the head of **Agni**. The mount - **mesha**, is shown moving to right. The front right leg is raised and bent at the knee, suggesting that the animal is in the act of moving. Its neck is decorated with various **haras**. It has a short bushy tail, outstretched ears and short horns. The whole panel is surrounded by a plain floral creeper.

The second panel is sculptured immediately below the above mentioned one. In this sculpture the **Dikpala** and his consort are seated on a floral **asana**. The left of the deity is folded whereas the right one is raised vertically and resting on the same **pitha**. **Swaha** is sitting to the left of the deity. Her folded right leg is at the back of the deity and the raised left leg is resting on the knee of the left folded leg of the deity. It is not known why the artist has represented the left leg of the goddess in such a posture though there is room to accommodate the left leg slightly to the left of the left leg of the deity. However, this has spoiled the compositional unity and balance of the panel to a very great extent. The **Dikpala** has two hands. He is holding a flower(?) in the right hand and the left is resting on the shoulders of his consort. The central loop of her **katisutra** is passing over the left thigh of the god. She has two hands. The left hand holds a flower and the right is passing round the back of her consort. The flames are shown at the back of **Agni**. Two female **chauri**-bearers, standing in graceful **tribhanga** postures, are on either side of **Agni** and **Swaha**. A couchant **mesha** is represented on the left corner of the panel. (Fig. No. 2).

The third sculpture is carved on the bottom of the vertical projection. In this panel, like the sculpture shown on the top of the projection, the **Dikpala** and his consort are riding on **mesha**. But it deviates from the latter in some respects. The **Dikpala's** left hand is not placed on the shoulders of his consort and on the other hand it is holding some indistinct round object. The most remarkable feature of this sculpture is the arrangement of **jvalas** on the top of the head. The deity's head is decorated with a short

crown but not with a high **kiritamakuta**. The **jvalas** are shown emerging from the shoulders of the **Dikpala** and spreading wide as they go up. On the top of the crown and in the centre of the **jvalas** is represented a **kirtimukha** with a gaping mouth, bulging eyes, prominent nose, protruding side tusks, etc. The **mesha** that is carrying the **Lokapala** and his consort appears to have looking at something. The semi-erect ears, and wide opened eyes unmistakably suggest that the animal is looking at something with an expression of inquiry and curiosity.

Iconographical Features of Agni

Several **Silpa** texts describe at length the various iconographical features of Agni. The lord of the south-eastern quarter is described in the **Harivamsa** as clothed in black, having smoke for his standard and head-piece and carrying a flaming javelin. He has four hands, and is born in a chariot drawn by red horses, and the seven winds are the wheels of his car. He is accompanied by a ram, and sometimes he is represented riding on that animal. According to Hemadri, the image of Agni holds a **jvala** (flame) and a trident in his right hands and a rosary in one of his left hands. He has, **Swaha**, his wife, on his left thigh who bears a pot of jems.⁶ The **Matsyapurana**⁷ says that Agni should be shown seated either in **ardha-chandrasana** (**ardha-chandrasana-sthitam**) or seated in a fire pit (**kundastham-vapi-kurvita**). He should possess bright golden coloured body (**diptam suvarnavapusham**) and wear **yajnopavita** (**yajnopavitinam devam**). He should carry **akshasutra** and **kamandalau** in his right and left hands respectively. He should be surrounded by flames (**Jvalavitana samyuktam**). His mount **mesha** or ram should also be represented along with him. He should also possess a long beard (**lamba kurcha dharam**). The **Manasollasa**⁸ gives more or less the same details as given in the **Matsyapurana**. The **Agnipurana**⁹ simply describes Agni as riding on a ram and holding a **sakti**. The **Vishnudharmottara**¹⁰ gives us some elaborate description of the god. "He is bearded, four-armed, four-tusked, three-eyed, riding a chariot with smoke standard drawn by four parrots and driven by wind, having his consort **Svaha** on his left lap, holding flames, trident and rosary in his hands". The **Mahabharata** states that he has seven red tongues, with smoke as his standard head-gear. He is riding on a chariot drawn by seven red horses, the winds being the wheels of his chariot and holding a flaming spear. He has seven faces, red neck, tawny eyes, huge mouth, gleaming hair and a golden steed.¹¹ The **Agamas** state that he should be

represented with four hands, three eyes, red *jatas*, etc. The front hands should be kept in *varada* and *abhaya mudras* whereas the back ones should hold *sruk* and *sakti*.¹² Regarding the iconographical details of Agni, H. K. Sastri observes. "Agni as an image, is represented to be an old man; he is the oldest of the gods and a counterpart of Sun on earth. He has a red body, two heads, six eyes, seven arms, seven tongues, four horns and three legs. He is surmounted by a circle of light, is seated on a lotus pedestal and is supposed to reside in a quadrangle-evidently the quadrangular sacrificial fire pit. In his seven arms he holds the vessel *prokshani* (sprinkler), *sruk* (ladle), *sruva* (spoon), *purna-patra* (vessel full of water), *tomara* (pedestal), fan and ghee-pot required in performing a sacrifice. He has a braided hair, red garments and a big belly and wears the sacred thread *yajnopavita*. His vehicle is the ram and his banner, the smoke issuing from the sacrificial fire pit".¹³ The *Hayasirshapanchratram*¹⁴ states that the *Dikpala* should be shown in the midst of *jvalas* (*Jvalamandala madhyasthah*); and in *yogapattasana* posture. He should be shown bearded (*kurchalah*). He has two hands holding *akshasutram* and *kundikam* in his right and left hands respectively.

The iconographical features of the sculptures that are under our survey are generally not corroborated with the descriptions given in the above referred *Silpa* texts. In the first place the *Dikpala* is neither shown as an old man nor pot-bellied. Further he is neither shown in a chariot drawn by red horses nor seated in a fire pit in a *yogapattasana* or *ardha-chandrasana* postures. The *Manasollasa*, *Matsyapurana*, *Hayasirshapanchratram*, etc. that he should be shown with a beard (*lamba kurcha dharam* or *kurchalah*). But in the present sculptures the beard is conspicuously absent. The attributes, viz. *sruk*, *sruva*, *sakti*, trident, *akshasutra*, *kamandalau*, etc. that are enumerated in the above mentioned *Silpa* texts are also not found in the present sculptures. He is neither having four hands nor three eyes as stated in the *Harivamsa* and some other texts. But the present sculptures, in some respects, agree with the descriptions given in some *Silpa* texts. Thus regarding the number of hands the present sculptures are exactly in accordance with the rules laid down in the *Agnipurana*, *Hayasirshapanchratram*, etc. He is also shown riding on his mount along with his consort, *Swaha*.

The early Indian sculptors took keen interest in representing the fire god in the plastic art of India. An early image of Agni



Fig. 1 : *Agni images*
Panugal



Fig. 2 : *Agni Swaha* — Seated on Padmasana
Panugal

belonging to the Kushan period (circa 50-250 A.D.) is now preserved in the Lucknow Museum.¹⁵ J.Ph. Vogel states: "This is supposed to be the earliest known image of Agni".¹⁶ Agni images belonging to Gupta and post-Gupta periods have been found at Ahichchatra, Paharpur, etc.¹⁷ About these early Agni images R.C. Agrawala observes¹⁸: "These early representations are altogether devoid of the vehicle 'ram' and any sign of beard on the face of the main deity. They are akin to Yaksha figures". The late Gupta sculptures, illustrating Agni, are now in the Mathura Museum. In these sculptures Agni has a pointed beard and a **prabhamandala** of flames at the back of his head. He stands between two miniature attendants, one of whom has a goat's head. Two garland-bearers are represented on the upper corners of the sculpture.¹⁹ In the early medieval reliefs found at Orissa, Agni is shown seated in **lalitasana** posture on the back of a couchant **mesha**. He has two hands and a beard.²⁰ A very interesting and unique early medieval relief of Agni is in the Cleveland Museum of the U.S.A. It was originally discovered at Kausambi.²¹ The **Dikpala** is standing in **samapada-stanaka** posture and has two hands. There is a oval of flames surrounding his head after the manner of a halo. His **vahana**, **mesha**, is standing on the right bottom corner of the relief. He has a pointed beard. It is very interesting to note that goat-headed male persons are standing on either side of the **Dikpala**. "This association of two goat-headed persons", says R.C. Agrawala, "with Agni is very important from the iconographic point of view".²² The images of Agni, riding on a ram, with two hands, one of which holds a rosary and the other **kamandaluu** are found in the Calcutta Museum.²³ Two medieval reliefs, illustrating Agni, are found in the Indian collection of the British Museum, London. In both these sculptures the fire god is seated on a lotus throne. He is holding a rosary in the right hand and the left is resting on the left knee holding a vessel of some kind. He is bearded. His head is surrounded by flames and a **mesha** is shown lying at his feet.²⁴

The Kandariyamahadeva, Parsvanatha and Lakshmana temples at Khajuraho will supply us not only a mine of information to know the Chandella art traditions but also provide ample opportunity to study the iconographical details of the **Dikpala** images. Here Agni is normally shown with four hands. The lotus stalk, book, **sruk**, **sruva**, water-vessel, club, etc. are some of the attributes that are found in the hands of the **Dikpala**. B. Sahai observes: "It would be worth mentioning that Agni at Khajuraho has not always flames represented at his back. The absence of flames be-

hind the god is, however, amply compensated by the representation of sometimes one and sometimes two pots placed on his sides with flames issuing forth from them".²⁵ The **Dikpala** is shown, in a medieval image found in the Bihar region, as pot-bellied, two-armed and seated on his mount in the **paryankaśana** posture. He holds a rosary and a water-vessel in his right and left hands. Flames are emerging from his shoulders.²⁶

In the Orissan art, Agni is shown seated on a ram and holding an **akshamala** and a vase in his hands.²⁷ In the temples of Bhuvaneshvar, Agni is shown as a bearded figure, rides a ram or has the same mount on the pedestal and flames rising from both the sides²⁸.

The sculptures representing Agni in various postures are also found scattered through out South India. T.G. Rao has brought to light two two-headed images of Agni found at Kandiyur (Travancore) and Chidambaram.²⁹ In the Kandiyur image, the **Dikpala** is shown with two goat heads, seven arms and three legs. In the Chidambaram image he has two human heads, seven arms and three legs. He is decorated with **kiritamakutas**, **yajnopavita**, **udara-bandha**, broad **katīśutra** with **kirtimukha** buckle, bejewelled **ardhoruka**, etc. His mount is shown at the back of his legs³⁰. Another beautiful image belonging to the Vijayanagara period, is carved on a pillar placed in the south-eastern corner of the Kalyanamandapa of the Virabhadraswami temple at Lepakshi.³¹ He has two heads and four hands. The upper right and left hands hold **parasu** and **trisula** and the lower ones are kept in **abhaya** and **varada mudras**. His mount, ram, is shown on the facing side of the pedestal. Two handed and single-headed images of Agni are found on the exterior walls of the Svargabrahma temple at Alampur and also at Ahobilam.³² In a late Chola image (13th century A.D.), the **Dikpala** is shown with two hands holding **kamandalau** and **akshamala**.^{33A} A beautiful image of Agni is found in a niche on the south-eastern exterior wall of the Visvabrahma temple at Alampur.^{33-A} The **Dikpala** is two-handed and standing in **samapada-stanaka**, posture. He is decorated with **kiritamakuta**, **yajnopavita**, **purnoruka**, etc. The right hand is kept in **abhaya** and the left hand holds a water-vessel. The flames are shown emanating from the body of the deity. He is not bearded.³⁴ Another two-handed and single-headed image of Agni along with his mount - **mesha**, is found on the exterior **garbhagriha** wall of the Rajarajesvara temple at Biccavolu.³⁵

The present reliefs of Agni did not agree with any of the above referred sculptures. The **Dikpala** and his consort **Swaha** are shown

in two cases actually riding on *mesha* and in one case they are seated on a floral *asana*. He is not bearded and pot-bellied. He is neither holding any of the characteristic attributes enumerated in the *Silpa* texts nor the attributes found in the known images. The most remarkable and unique feature is the representation of a *kirtimukha* motif in the centre of the *jvalas* in the relief that is sculptured on the bottom of the vertical projection.

B. Sahai who has studied very meticulously the iconographical features of minor Hindu and Buddhist deities observes: "The North Indian images of Agni are almost always represented with a single head, whereas in South India, Agni is usually two-headed, although the single-headed figures of the god are not unknown. Again, the North Indian images of Agni have usually two arms, four-armed figures of the *Khajuraho* type being rare, while the number of arms in the South Indian images is often more than seven, two-handed and four-handed figures being not commonly found."³⁶ All the known images of Agni, so far discovered in South India, are arranged in the following table giving all the particulars regarding the number of hands, heads and other details.

S.No.	Place where the image found.	No. of heads	No. of hands
1.	Kandiyur (Travancore)	Two goat heads	seven arms
2.	Chidambaram	Two human heads	seven arms
3.	Alampur (Svargabrahma temple)	Single-headed	two arms
4.	Biccavolu	Single-headed	two arms
5.	Alampur (Visvabrahma temple)	Single-headed	two arms
6.	Panugallu (three images)	Single-headed	two arms
7.	Lepakshi	Two-headed	four armed
8.	Madras Museum	Single-headed	two arms ³⁷

A cursory glance at the above mentioned table will enable us to state that single-headed and two-armed images of Agni are very

common in South India. Agni images having two heads and four and seven arms are extremely rare. Thus the statement that "the South Indian images of Agni has often more than seven, two-handed and four-handed figures being not commonly found" is not acceptable. Further the bearded images of Agni are also not common in South India.³⁸

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Temple Bronzes of Srisailam

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Srisailam is a celebrated hill-town in Kurnool district of Andhra Pradesh famous for its saivite temple for Lord Mallikarjuna. The presiding deity in the temple is Sri Mallikarjuna and the Lord's consort is Sri Bramarambikadevi. The temple is one of the well known **dwadasa jyothirlinga** temples of the country; similarly the shrine for Sri Bramarambikadevi is equally famous as one of the **astadasa mahasakti Pithams**. Sankaracharya has worshipped this Lord in his famous **dwadasa jyothirlinga stotras** and also in the famous 50th sloka of **sivanandalahari** which reads as follows:

శ్లో॥ సంధ్యారంభ విజృంభితం శృతిశిర స్థానాంత రాధిష్ఠితం
ప్రేమ భ్రమరాంభి రామ మసకృత్ప్రదాసనా శోభితం
భోగీంద్రాభరణం సమస్త సుమనఃపూజ్యం గుణావిష్కృతం
నేవేక్షిగిరి మలి కార్జున మహాలింగం శివాలింగితం॥

The punning on the word 'bhramara' indicating that Mallikarjuna of Srigiri is the Lord of Bhramarambika and also Lord of 'bhramaras' is worth noting.

Srisailam — the sacred hill known as Sripurvata is mentioned in the **Mahabharata** in connection with Arjuna's visit to the south. The **Agnipurana** also mentions Sripurvata and the sanctity of these hills.

Srisailam also is important in that it forms one of the famous trilinga temples of Andhra Pradesh; the other two Sivalinga temples are Draksharama of East Godavari district, and Sri Kaleswaram of Karimnagar district. The temple also has special sanctity in view of its location in the Nallamalai hill range over the famous sacred river Krishna.

From the point of view of iconography, there is every need to make a detailed study of the bronzes of this famous temple. Hitherto no such systematic and detailed study has been made.

M. Rama Rao who studied the temples of Srisailam in the year 1969 has made a very cursory mention of two Nataraja bronzes, the Somaskanda bronze and perfunctorily disposed of five bronzes in the temple under the nomenclature 'Set of miscellaneous bronzes'. His brief study also has many errors. In view of the importance of this temple, the bronzes are studied in detail in this paper.

Plate I — Nataraja

Plate I shows a Nataraja with five Jatas. This bronze is exhibited at present at the entrance of the Antarala mandapa of the main Srisailesvara shrine. This figure is the same as Nataraja II mentioned by Dr. M. Rama Rao in his book 'The temples of Srisailam', but wrongly shown in the plate as Nataraja Bronze I. The Nataraja is in the Anandatandava nritya pose. The bronze has a lotus base about 6" high. The Nataraja has his right foot firmly on the apasmara who is having his right leg slightly bent and holding a cobra in his left hand. The Nataraja has four arms, the right upper arm holding the Damaru or drum whereas the lower right hand is in the abhaya hasta pose. The upper left hand holds aloft the fire pot whereas the lower left hand is bent across the chest to the right and is in the typical gajahasta pose. The left leg is lifted high towards the right in the characteristic dancing pose of Nataraja. The Nataraja is in the usual Bhujangatrassa pose. The lower right hand has also got the cobra entwined on it. The bronze has five jatas issuing from the back of the Nataraja tied together with three vertical bands on either side. The Nataraja has samadristi eyes, a well chiselled nose and lips bespeaking of heavenly compassion. The third eye also is visible. On the right of the Lord's head on the top jata is Ganga and on the left is the chandravanka or crescent. The Lord is shown with a crown of seven feathers; a kapala or skull is also before the crown of feathers with two cobras with raised hood on either side. The Lord is adorned with a garment on his thighs almost upto his knees. There are various ornaments such as necklaces, keyuras, bhuja-bhushanas decorating the body.*

* The ornaments include the kirita (crown) Sirovibhushana (Head ornament) Kundalas (ear ornaments-tatankas and makara bhushanas), Kankana (bracelets), Keyura, Kataka (armlets on upper arm), Valaya (armlets worn round upper arm/forearm), Purima (upper arm), mani bandha Katapa (jewelled ornaments on forearm), kinkini - valaya or Manjeeralu (anklets fitted with little bells) Haras (necklaces) Kantaabharanas (necklace for the neck, Udara bandha (girdle around the waist), Kati Sutra (chain around loins), Nupura anklets etc.

The yagnopavitam is worth noticing. Among the ornaments it is noteworthy that different ear-ornaments are found on the two ears of Nataraja. On the right is the **makara-kundala** whereas on the left the **tatanka kundala** is found. The Lord is surrounded by a circular **prabha** with vertical **makara thoranas** at the base. The **prabha** is in 3 bands—an innermost moulded part which is plain, the middle portion which exhibits several lotus figures and an outer circular ring out of which **agnisikhas** are seen to be emerging blazing out the glory of the Lord. There are 29 such **agnisikhas** (two missing).

The figure is very beautifully moulded and is one of the fine Nataraja bronzes of the Andhra Pradesh. Lord Siva is supposed to dance before his consort Parvati in **sandhyakala** i.e., evening time when Vishnu plays on the drum. This **anandatandava nritya** to bestow joy and relieve suffering of human beings is described by Sankaracharya in the following famous verse —

ంధ్య ఘర్మ దినాత్మయో హరి కరాఘాత ప్రభూతానక
ధ్యాన్ వారిదగర్భితా దివిషదాం దృష్టిచ్చటాచంచలా
భక్తానాం పరితోషజ్రాప్త వితతి వ్యర్మమూర్తి శివాష్టి
యస్మిన్న జ్వల తాండవం విజయలేతల నీలకంఠ భజే॥

“At the beginning of the rainy season, thunder peals and lightning will be heard and seen. Rain drops also get showered then. At this time the pea-hen and the peacock dance. Even so in the twilight, as Vishnu plays on the drum

(హరి కరాఘాత ప్రభూతానక ంధ్యాన్—హరి=విష్ణు మూర్తియొక్క, కర=చేతియొక్క, అఘాత=దెబ్బచేత, ప్రభూత=పుట్టిన, ఆనక=వాయిద్యవిశేషమయొక్క, ంధ్యాన్=ధ్వనియే).

thunder peals are heard and while the glances of the celestials shine as lightning shafts, and the tears of joy of devotees get showered down as drops of rain, Oh Nilakanta! (Siva as well as peacock). Thou dancest with thy consort Parvati. Obeisance to Thee.”

In the absence of any inscriptional material the icon can only be given an approximate date by a study of stylistic features, and a comparative study of similar icons in South India. The icon strongly exhibits Eastern Chalukyan characteristics and chola



Plate I : *Nataraja* — 12th Century A.D.



Plate II : *Sthanaka Ganapathi* — 10th Century A.D.



Plate III : *Siyakamasundari* — 16th Century A.D.



Plate IV : *Rare Nataraja — 9th Century A.D.*



Plate V : *Siva Kamasundari — the Consort of Nataraja — 9th Century A.D.*



Plate VI : *Chandrasekhara Murty*
— 11th Century A.D.

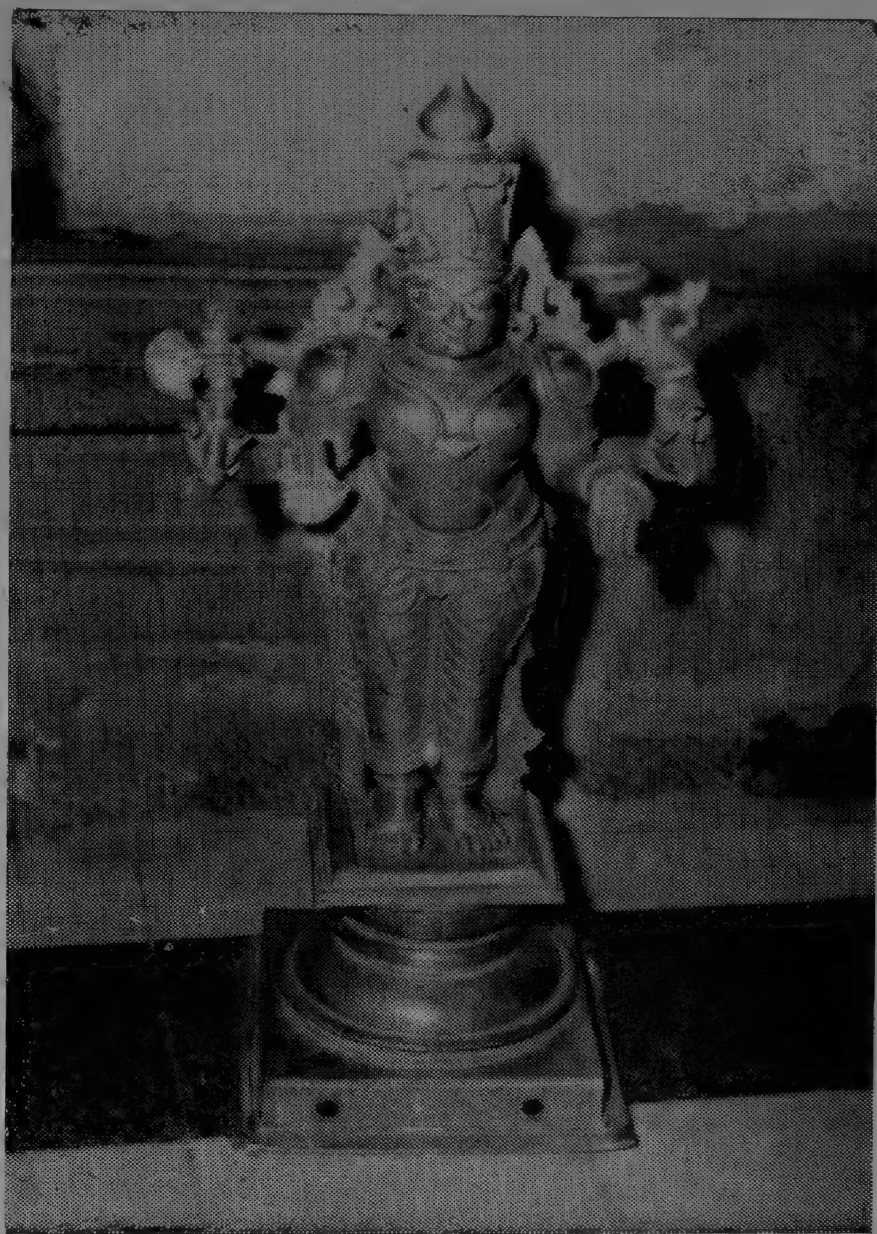


Plate VII : *Gangadharamurty* — 17th Century A.D.



Plate VIII : *Devi* — 17th Century A.D.

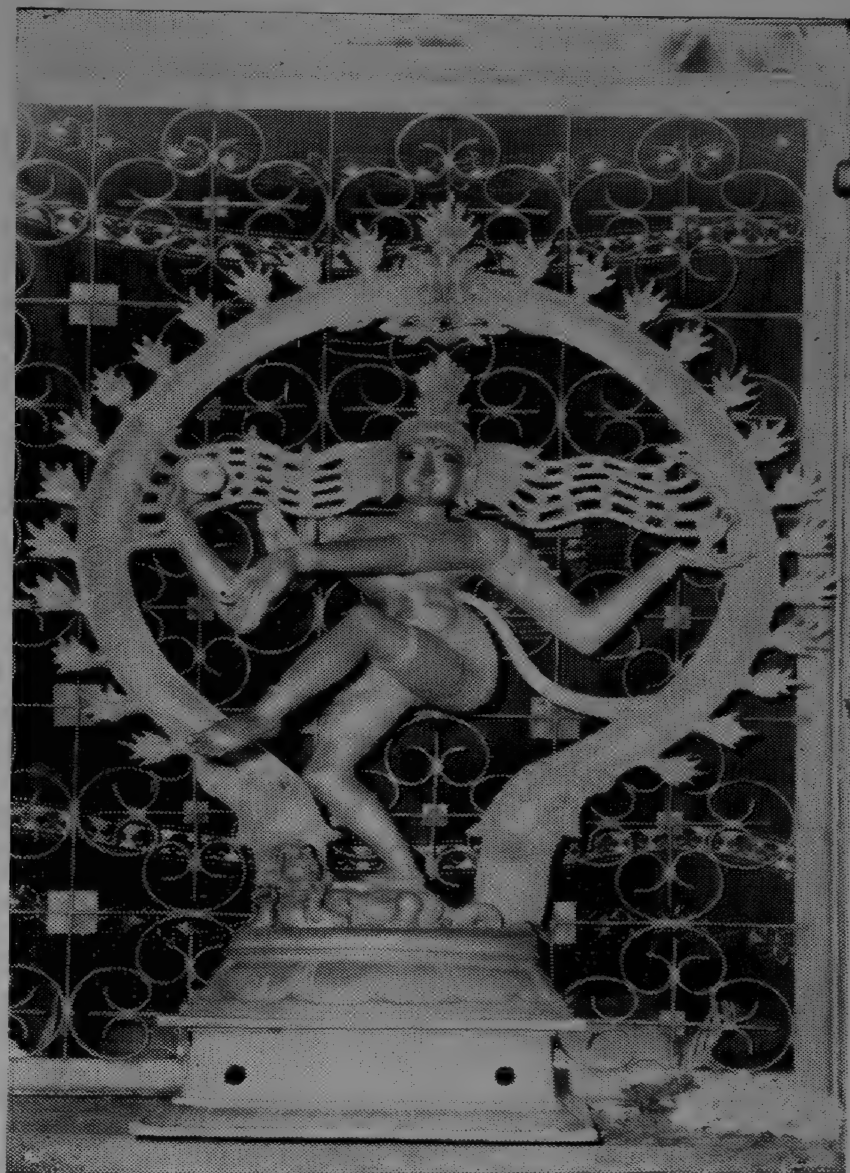


Plate IX : *Nataraja* — 17th Century A.D.

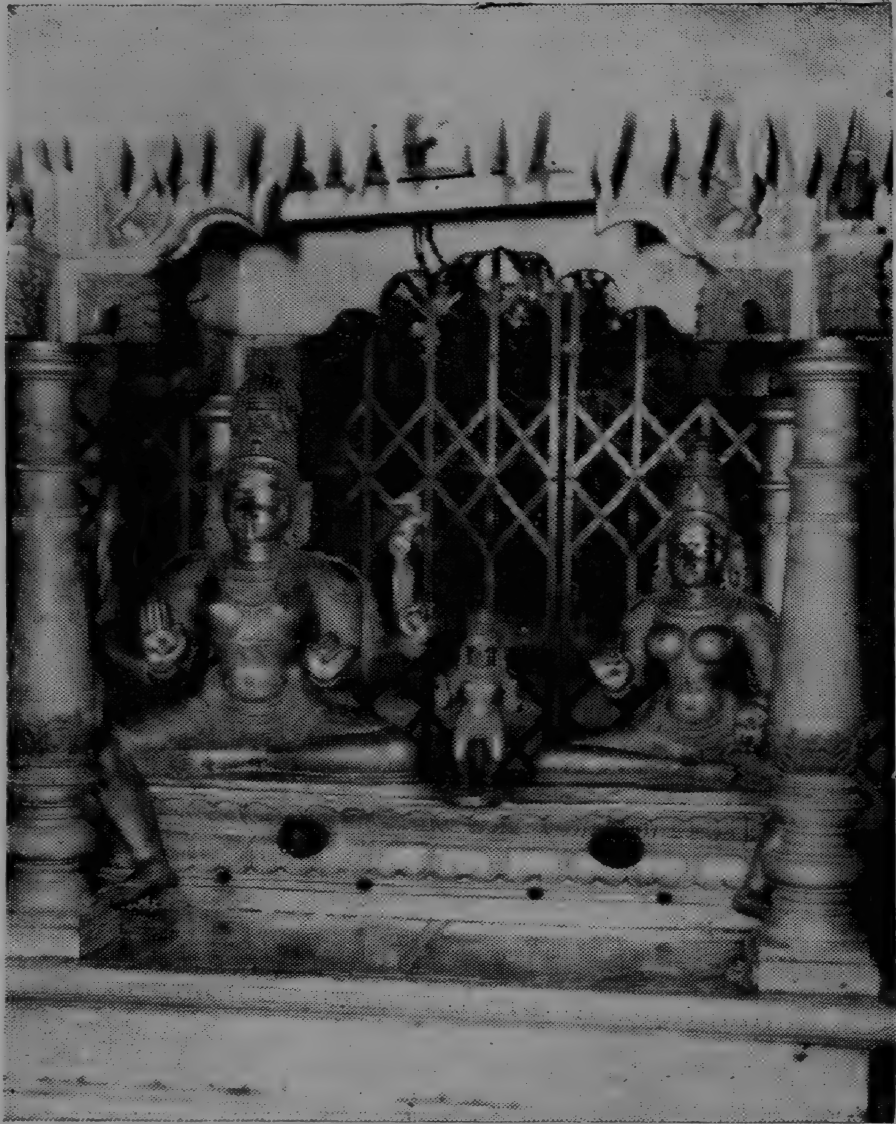


Plate X : *Somaskanda Murthy*



Plate X (A) : *Closer view of Somaskanda Murthy*



Plate X (b) : *Closer view of Goddess and skanda*



Plate X (C) : *Back of view of Lord and Goddess
Parvati and Skanda in Somaskanda Murthy*

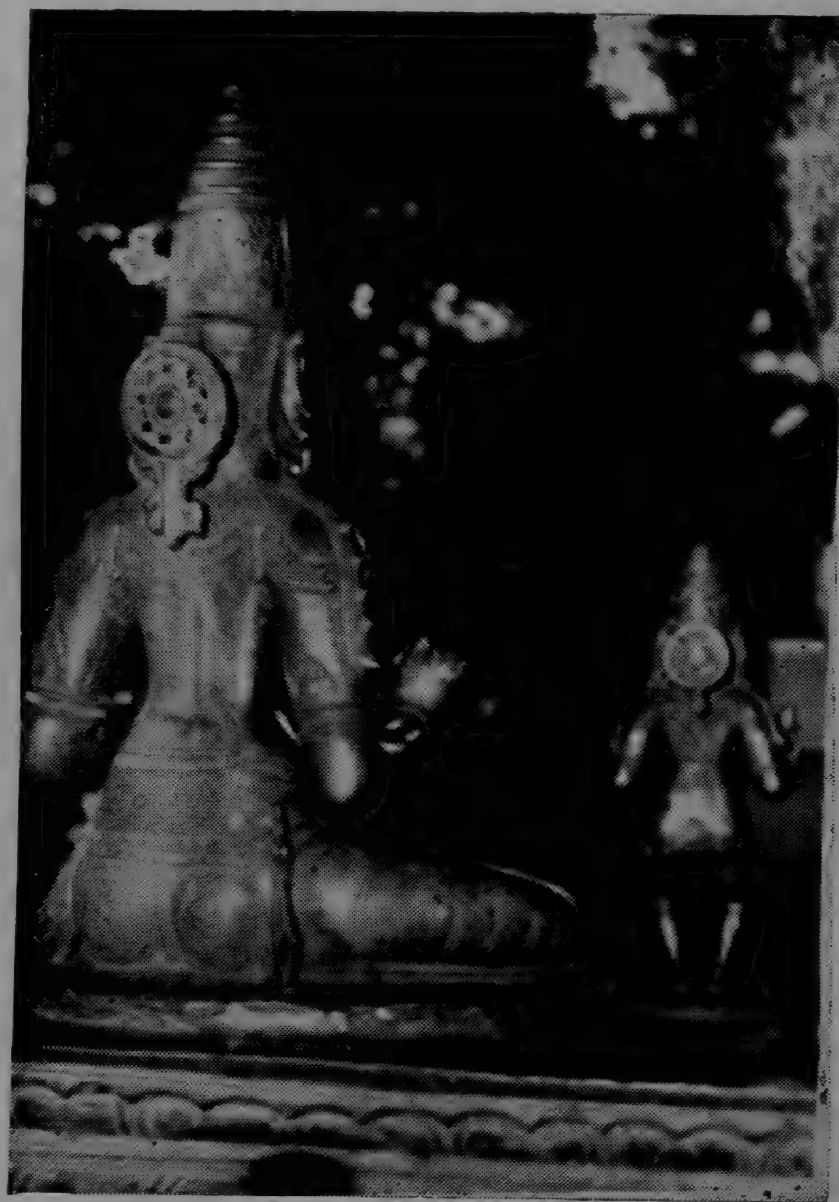


Plate X (D) : *Back view of Goddess
Parvati and skanda*



Plate XI : *Sayana murty figures — Chandrasekhara
murthy with Parvati — 8th Century A.D.*

influence. The **makaras** at the base which are unique are worth noting. It would be given the date 12th century A.D.

Plate II - Sthanaka Ganapathi

Plate II shows a standing Ganapati in the same **mandapa** next to the Nataraja described above. The Vighnesvara figure is moulded on a square base 5½" high on which there is an upturned lotus base 3½" high. The total height of Ganapati figure from the tip of his crown to the lotus base is 17". Lord Vighneswara is found in the **dwibhanga** pose. Sri. M. Rama Rao has wrongly described this Ganapathi as showing **dantas** in the upper right hand as well as lower right hand. The figure which has four arms shows the broken tooth or **danta** in the lower right hand. The upper right arm of Ganesa should normally display the **ankusa**. A portion of this **ankusa** is seen on the upper right hand; the upper portion obviously has been lost. The upper left hand displays the **pasa** or noose, while the lower left hand holds the **modaka**; the Lord's trunk is bent gracefully and shown resting on the **modaka**. The Lord's face shows the typical elephant-ears and the broken tooth on the right side of the face. The stomach of the Vighneswara is large in shape symbolising prosperity and exhibits the **nagabandha**. There is another **bhanda** underneath the chest of the Lord along with **yagnopavitas**, necklaces, **bhujabhushanas**. This is one of the fine bronzes of Ganapathi of Andhra Pradesh. The standing figure shows Vighneswara as wearing a **dhoti**. The Ganapati shows a strong resemblance to a similar **Chola** bronze of Darbharangeswara temple (a middle chola temple). This figure is dated to belong to the 10th century A.D.

Plate III. - Sivakamasundari

Plate III shows a bronze of Sivakamasundari, Lord Siva's consort. The total height of the bronze is 29"; the height of the pedestal alone which consists of an upturned lotus which itself is set on a rectangular metal base is about 7" high. The figure is in the characteristic **ardhabhanga** pose of female figures. It is in the **sthanaka** or standing pose with the right hand in the **kata kahasta** pose. The left hand is in the usual **prasarita dakshinahasta** pose. The figure is adorned with various ornaments and a drapery from waist downwards; the elongated ear-ornaments, the **mangalsutra** on the neck, the several pairs of necklaces, **bhujabhushanas**, ornaments on the arms, bangles, etc., deserve notice.

This figure again is in the samadrusti pose. The kiritamakuta on the head again is noteworthy. This sculpture, a late piece, is dated to belong to the 16th century A.D.

Plate IV — Rare Nataraja

Plate IV shows the most exquisitely moulded and most beautiful and rare Nataraja of Srisailam temple and even perhaps Andhra Pradesh. This fine bronze has a base 5½" high that is a **padmapitha** of two lotuses facing each other. The **apasmarapurusha** is seen lying on the **padmapitha** with the right knee touching the base while the right foot is up in the air. The left leg is held almost perpendicular to the right leg with the left foot touching the **padmapitha**. The **apasmarapurusha** is in the **sarpaseersha** pose and is holding a cobra in his left hand. This fine bronze is 49" high whereas its total breadth is 43". This finely polished bronze exhibiting **anandatandava nritya** is in the usual **bhujangatrasa** attitude, with the right leg placed firmly on the **apasmara** while the left leg is raised high and turned towards the right in the characteristic dancing pose of Nataraja. The Nataraja also is shown wearing **manjeera** ornaments and anklets; the 'manjeeramu' is a silver or gold ornament which women usually wear and which gives a sweet twinkling sound with the movement of feet. The legs also have 'kadiyalu' (anklets) another unique set of ornaments worn in the Telugu land. The figure is showing wearing a very thin nylon like garment from waist downwards covering up half the area of thighs. The Nataraja has four arms; the right upper arm holds the **damaru** or drum while the right lower arm is in the **abhayahasta**; however the hood of the cobra has been lost, probably mutilated by iconoclastic invaders of the temple. A similar sword cut on the nose of the Nataraja also bears abundant testimony to the theory of the figure being affected during invasions of the temple and temple area. The upper left arm holds the fire pot whereas the lower left hand stretched to the right across the chest is in the famous **gajahasta** pose. The pointing of the fingers of the **gajahasta** pose gracefully downwards is noteworthy. The Lord is obviously dancing ecstatically with his right foot placed on the **apasmarapurusha**. The energetic cosmic dance in which he is twirling round with great speed has resulted in his **jatas** flying out into a fan on either side. There are thus nine **jatas** on either side of the Lord's head connected by six vertical bands. The figure of Ganga is to be seen between the 1st and 2nd row of **jatas** on the right. Ganga is depicted in the **anjalihasta** pose. The Lord has got an elongated **makara-**

kundala on the right and a **Tatankakundala** on the left. The face of the Lord is beaming with joy while the eyes half closed are showering compassion. The third eye is also shown on the face along with the crescent moon. The crescent moon is found on the left of the figure. A **nagamakuta** is found on the Lord's head who is shown wearing a crown of feathers also. This ornament has been wrongly described as a flaming **makuta** by Dr. Rama Rao in his study already referred to. Similarly Sri Rama Rao has wrongly described the **Prabha** around the Deity as having lotuses on the outer side; while there is a **prabha** around the Lord consisting of—a an inner plain moulded part—b. the second band consists of small lotuses and—c. a thin plain round band, there are several **agnisikhas** on this last outerband numbering 39. The **agnisikhas** can by no stretch of imagination be taken to be lotuses issuing out of vessels on the outer side, as described by Sri Rama Rao.

The Lordly Nataraja has a Naga **udarabandha** and a **yagnopavita**. He is adorned with several necklaces, bands on his hands, **keyuras** which are all characteristic ornaments of Nataraja figures. As mentioned earlier the cosmic dance of Nataraja symbolizes the energy of the COSMIC ONE depicting the acts of creation, preservation and destruction. The Lord is known as **Sabhapati** as he is the Lord of the **sabha** or assembly of Gods. It is also well-known that during the **arudra star** in the month of **Margali** i.e., December and January, which is sacred to Lord Siva festivals are conducted in all Saivite shrines. Based on the study of iconography this rare Nataraja which exhibits Chola characteristics, can be dated to belong to the 9th century A.D. A Nataraja belonging to Pattiswaram, dated to the 11th century A.D. belonging to the late Chola period is exhibited in the Art Gallery of Tanjavur. The Nataraja in the Srisailam temple seems to have several resemblances to the Nataraja of Pattiswaram with the exception that the finish as well as the moulding and the divine grace-bestowing facial features of Lord Nataraja are more exquisitely moulded in the Srisailam figure. The Nataraja of Karonaswamy temple of Nagapattinam (middle Chola temple) attributed to Rajadhi Raja I has strong resemblances to Srisaila Nataraja, which is definitely a Chola piece. This Nataraja is undoubtedly an earlier Chola figure and can safely be given the date of 9th century A.D.

Plate V—Sivakamasundari

Plate V shows Sivakamasundari the consort of Nataraja which again is the most beautiful bronze idol in the Srisailam temple.

This figure which is an embodiment of beauty and grace is in the *sthanaka* pose, is a **chakrastani** i.e., a figure endowed with well developed rounded breasts. The figure is 37" high. The figure is found on a rectangular base 4½" high on which there is another **padmapitha** 4" high. The figure is shown wearing a 'kanchuka' and has a beautifully dressed saree on both the legs from waist downwards upto the ankles. The face of the mother is beautifully cast with **samadristi** eyes, has an elongated small nose and a smaller mouth. The figure has **makarakundalas** and a magnificent **kirita-makuta**. Apart from the **mangalasutra** tied to the neck there are several necklaces and a **yagnopavita**. The right hand is in the **katakahasta** pose (with some fingers unfortunately mutilated by iconoclastic hands) and a **prasarita dakshinahasta**. This figure also belongs to the early Chola period and is dated to belong 9th century A.D.

Plate VI—Chandrasekhara murti

Plate VI is a Chandrasekhara murti with his consort Goddess Gouri. According to the agamas Chandrasekhara murti is either alone or with his consort Goddess Gouri. The Chandrasekhara murti in the Srisailem temple is 22" high. The figure of Gouri is 19" high and both the God and Goddess are on a **padmapitha** which actually is moulded in the form of two lotuses facing each other. Chandrasekhara murti is shown characteristically standing in the **samapada bhangima** holding the **parasu** or battle axe in his right upper hand whereas the **mruga** or antelope is seen on his left upper arm. The lower hands are in the **abhaya** and **varda hasta** postures. The figure has got a **jatamakuta** on which the crescent is found to the left of the crown. The Lord has a **makarakundala** on the right and a **tatankakundala** on his left. Apart from the **yagnopavita** and **udarabandhas**, there are several ornaments on the waist including a characteristic **simha-abharana** in the pelvic region. The tiger skin garment is also visible from the waist downwards but well above the knees. The figure is a pleasant aspect of Rudra and is shown as a fine figure. Gouri, his consort is in the *sthanaka* pose having two arms, the right arm being in the **Katakahasta** pose holding a **nilotpala** while the left hand is in the **prasarita dakshinahasta** pose. The figure has a beautifully moulded dress, a saree draped in several folds from waist downwards and the usual ornaments on the neck, arms, hands, including a **Yagnopavita**. **Makarakundalas** are found on both the ears. The eyes of the consort are in the **samadristi** pose. The whole figure is being beautifully moulded. This set of Chandrasekhara Murty bronzes can be dated to

belong to 11th century A.D. and not earlier. These **Panchaloha** figures also have very characteristic hair styles at the back which are beautiful.

Plates VII and VIII—Gangadharamurti and Devi

Plates VII and VIII show the Gangadharamurti and Devi figures in Srisailem temple. The height of the Gangadhara figure is 24" high including the pedestal which is about 8" high. Similarly the height of the Devi is 21" (base 8½" high). The figure of Gangadharamurti is unique with Ganga carved on the right portion of the head. The Murti holds the battle axe and **mruga**, while the lower right is in the **abhaya chinmudra** pose. The lower left hand is in the **varadahasta** pose. The Devi's right hand is in the **katakahasta** pose while the left hand is in the **Prasarita dakshinahasta** pose. Both the figures show **tatanka** ear ornaments. These figures however are cruder than all other bronzes in the temple and belong to the late Vijayanagar period. They may belong to the 17th century A.D.

Plate IX—Nataraja

Plate IX is another Nataraja figure found in the Bhramarambika temple with a total height of 45" (base is 8" high). The breadth of the Nataraja icon is 32". This Nataraja is similar to Plate I described in detail above, the additional features being that it has a rectangular base at the bottom and a **Kirthimukha** on the **prabha** at the top. There are **Makaratoranas** on either side of the **aps-marapurusha**, and the **prabha** which is a solid broad piece has decorative designs. In addition, a chela or garment is also moulded gracefully as flying from the body of the Nataraja and touching the **Prabha**. There are five **jatas** banded together by five vertical bands on the right and five similar bands on the left. Ganga is exhibited on the right of the **jatas** on the top while the crescent moon is seen to the left of the peacock feather crown of the Lord. The figure also sports a skull on the crown before the feathers. The tiger-skin garment is also clearly sculptured. The 'damaru' is also very clearly sculptured showing the leather-spread on which drum-beats are made. The sculpture is a late Vijayanagar piece and may be dated to belong to 17th century A.D.

Plate X—Somaskandamurti

Plate X shows the Somaskandamurti. The Siva figure in the Somaskandamurti is 31" high on a common pedestal which is a long elongated **padmapitha** 6" high showing two lotuses facing each other. The Devi figure is 21" high on the pedestal while the Skanda who is moulded as a naked boy is about 10½" high. Siva is shown in the **sukhasana** pose with the left leg folded on the **padmapitha** and the right leg dangling free. The two upper hands hold the **parasu** and the **mruga** while the right lower hand is in the **abhaya** chinmudra pose; the left hand is in the **simhakarnamudra**. The figure as well as the other figures in this set have a high composition of gold and as such the **Panchalohamurti** is glistening and shining brilliantly. The Siva bronze has a **jatamakuta** with the Ganga, and the **Chandravanka** to the right and left. The figure also shows the characteristic Saivite **vibhudi** mark on the forehead and also the third eye. The Lord has a **makara kundala** on the right ear and a **tatankakundala** on the left. The Lord has the usual ornaments such as keyuras, anklets, **manjiras**, several necklaces, the **udarabandha**, and the **yagnopavita**. The tiger-skin garment also is clearly seen from waist downwards. The back of the Lord's bronze also shows the **jatas** tied into a circular bun. Floral motifs on the back of the garment as well as on the seat and the pedestal are finely sculptured.

The figure of Goddess Parvati in the Somaskanda murti set is usually shown holding a lily in her right hand. The Goddess has a **katakahasta** (right hand) whereas the left hand is in the **varadahasta** pose. She is also shown with well moulded breasts, a **yagnopavita** and several necklaces. The **kiritamakuta** on her head and the Saivite **vibhuti** marks on her forehead are worth noting. The eyes are in the **samadristi** pose. **Makarakundalas** are found in her ears. The usual ornaments such as **manijiras**, **keyuras**, bangles, necklaces, the **mangalasutra** are found on the Goddess. The back of the sculpture shows the hair tied up into a circular bun; the **kiritamakuta** and the slim waist of the Goddess are also remarkable. Skanda is standing between the God and the Goddess as a naked CHILD. He is standing in the bow-legged pose while his two hands are in the **katakahasta** pose. He is also adorned with the **kiritamakuta** and the usual ornaments which include the **udara-bandha** and the **yagnopavita**. Plate 10(a) shows a closer view of the Lord Somaskanda Murthi. 10(b) shows a closer view of the Goddess and skanda; 10(c) and 10(d) show the back view of the Lord and the Goddess Parvati and Skanda in Somaskanda murthi set.

Plate XI—Sayanamurti figures—Chandrasekhara Murti

Plate XI shows the standing Chandrasekhara murti with Parvati, being used as sayanamurti for the daily 'to bed' seva. The height of the Chandrasekhara murti is 14", (including the base). The base includes a rectangular part and a padmapitha. This figure has four arms, the right upper arm holds the parasu in the prayogachakra pose as in Vishnu images. The upper left hand holds the mruga while the lower arms are in the abhaya and varadahasta poses. The makuta worn by the Lord is rather peculiar and deserves notice. The tiger-skin garment is seen upto his knees. The usual ornaments and necklaces are found on this figure also. The Parvati (12½" high including base) figure has two arms; the right arm holds the neelotpala, while the left arm is in the prasrita daksinahasta pose. The Goddess has the ornaments for devi figures. The yagnopavita is found on both the figures. This set appears to be a very ancient set of panchaloha figures in the temples. They also look abraded due to age and constant use. These figures are the oldest bronzes in the temple and may belong to the eighth century A.D.

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Two Telugu Choda Temples at Krishnapatnam in Nellore District

Dr. C.V. RAMACHANDRA RAO

Introduction: The Telugu Codas*

The Telugu Codas ruled over a compact state comprising the present day Nellore, Cuddapah Districts in Andhra Pradesh and the Chingleput District in Tamilnadu. The prosperous cities of Nellore or Vikrama Simhapura and Kanci served them as alternate capitals, though they have been generally identified with Nellore. The Telugu Codas ruled in the twelfth and thirteenth centuries A.D. To start with they were the feudatories of the Colas of Tanjavur, and subsequently when the Kakatiyas of Warangal replaced the Colas in coastal Andhradesa, they became the feudatories of the Kakatiyas and had been their steady allies through thick and thin. The history of the Telugu Codas, as can be gleaned from the available literary and inscriptional sources, points out that though they had always been feudatories of some imperial power and ruling over a small kingdom, they had not been political lightweights and played not an insignificant role in the inter-state power rivalries and politics of the day in the Deccan and South India. Neither is their contribution to the arts and culture of the day insignificant. The Telugu Codas are connected with the greatest event of cultural and social significance in the history of Andhras—the translation of the *Mahabharata* into Telugu by Kavibrahma Tikkana Somayaji, the second of the trinity of poets (*kavitrāyam*) who rendered the great Sanskrit epic of Vyasa into Telugu. Tikkana was the prime-minister of Manuma Siddhi II who ruled from A.D. 1248 to 1263. Tikkana was also the author of *Nirvacanottara Ramayanamu* in Telugu and he dedicated it to his king and patron Manuma Siddhi II. Ketana, a protege and poetic disciple of Tikkana Somayaji rendered Dandin's *Dasakumaracaritra* into Telugu verse and dedicated it to Tikkana Somayaji. Ketana was also the author of two other works in Telugu viz., the *Andhrabhasabhusanam*, claimed by its author as the first and pioneer work on Telugu grammar in



Fig I : *Siddhesvara Temple,
Krishnapatnam*
DWARFS DANCING



Fig II : *Siddhesvara Temple,*
A KINNERA



Fig III : Siddhesvara
Temple, Krishnapatnam.
A KINNERA



Fig IV : Siddhesvara temple,
Krishnapatnam.
KALIYYMARDAN.



Fig V : Siddhesvara Temple,
Krishnapatnam. KRSNA
SUCKING LIFE OUT OF
DEMONESS PUTANA



Fig VII : Siddhesvara
temple, Krishnapatnam.
BALAKRSNA

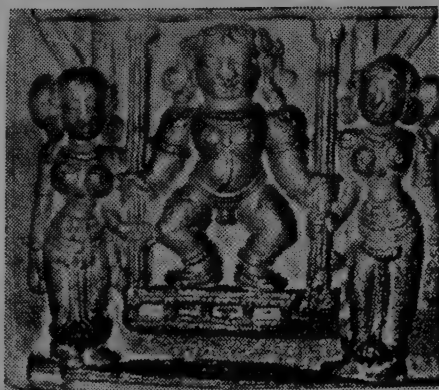


Fig VI: Siddhesvara temple,
Krishnapatnam KRSNA.
WITH HIS CONSORTS



Fig VIII: Siddhesvara temple,
Krishnapatnam GOPIKA.
VASTRAPAHARNAM



Fig X : *Siddhesvara
Temple, Krishnapatnam
Dvasuparna*

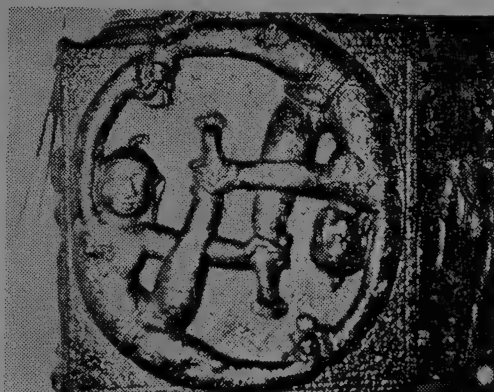


Fig IX : *Siddhesvara Temple,
Krishnapatnam Wrestlers stumbling,
about*



Fig XI : *Siddhesvara
Temple, Krishnapatnam,
Dvasuparna*

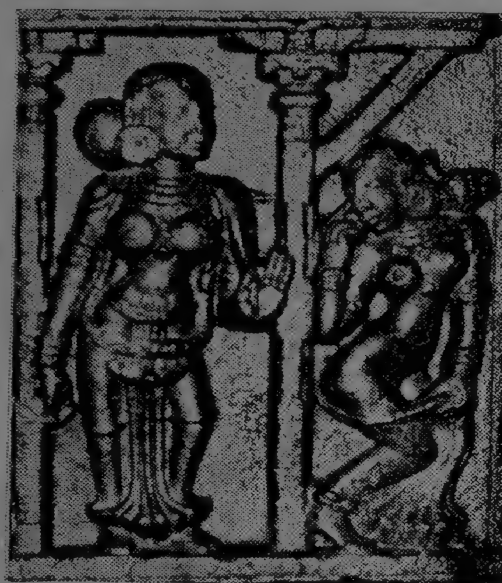


Fig XII : *Siddhesvara temple, Krishnapatnam. Two women, one slipping her skirt*



XIII : *Siddhesvara Temple, Krishnapatnam. Two nude women, with a stylised lion at their feet*



Fig XIV: *Venugopala Temple, Krishnapatnam.*
1. A stylised lion 2. Monkey eating a fruit

the Telugu language and *Vijnanesvaramu*, a rendering into Telugu verse of the *Mitaksara* of *Vijnanesvara*.

The Temples of the Telugu Coda Times

Just as they patronised and promoted Telugu literature, the Telugu Coda also contributed greatly to the temple-building activity. Inscriptions of the Telugu Coda times from Nellore town and district point to the existence of a number of temples, some built by the rulers themselves, and also to the donations made by the rulers and the people to some of these temples. But most of these temples are now known to us only in name, from inscriptions. Whereas some of these temples might have disappeared because of the ravages of time, some others appear to have been destroyed by Muslims. Inscriptions from Nellore town point to the existence of the temples of Salesvara,¹ Agasalesvara² and Nagaresvara³. Evidently these were the temples built by the weavers, the goldsmiths and the merchants respectively through their corporate effort. Inscriptions also refer to the existence of two other temples, in Nellore town, namely, the Manuma-Siddhesvara and the Manuma-Kesava, and also speak of several donations made to them.⁴ The prefix "Manuma" before the names of the gods Siddhesvara and Kesava evidently points out that these temples were built by, and after the names of, either Manuma Siddhi I, a contemporary of Kulottunga III (A.D. 1178-1216), or Manuma Siddhi II (A.D. 1248-1263); most probably by Manuma Siddhi II; we cannot be certain here, because, unfortunately, the dates of the inscriptions, referring to these temples are lost. As already mentioned, all these temples have long disappeared and are known only in name. Archaeological excavations in the Dargamitta, the Mulapeta and the Bazaar areas of the present Nellore town, the provenance of these inscriptions, plausibly may unearth the remains of these temples. The only two temples now in Nellore town, that have had been in continuous existence since Telugu Coda times, and in good condition, are the Ranganayakasvami temple on the banks of the river Penna and the temple of the village deity called Irukalamma, on the Nellore tank bound in Mulapeta. The only other temples of the Telugu Coda times, apart from those in Nellore town, are to be found at Krishnapatnam, now a village, situated twenty-five kilometres east of Nellore in Nellore District, Andhra Pradesh. Here we have two temples, namely, the Manuma-Siddhesvara and the Venugopala or Gangagopala temples which contain sculpture of a high order. The purpose of the present article is to describe the architectural fea-

tures of these two temples and the sculptural peculiarities found in them. But before we take up this description, it is proposed to refer very briefly to a few points gleaned from epigraphs relating to the Ranganayakasvami temple and the Irukalamma temple in Nellore town.

The Ranganayakasvami Temple

In the Ranganayakasvami temple are found inscriptions dating from the twelfth to the sixteenth century A.D., most of them in Tamil. There are about twenty-five inscriptions in Tamil, of the Colas, and their feudatories, the Telugu Codas.⁵ In all these inscriptions, Nellore town is referred to as Nellur alias Vikramasimhapuram, of Padainadu, within Cedikula Manikkavalanadu in Jayangondacolamandalam. The suburb Ranganayakulapeta in which the temple is situated is referred to in these inscriptions as **Tiruppal Kadal** (the milky ocean); the god as "Pallikonda Perumal", and the temple as "Citrameli Vinnagar". In an inscription, dated A.D. 1400-1401, of the times of Harihara II, in Tamil, the god is referred to as "Sayanarayana Perumal" (the Sanskrit equivalent of "Pallikonda Perumal", meaning the god in a couchant attitude). A Tamil inscription of the times of Sundara Pandya (A.D. 1251-1268) mentions that a **mandapa** had been built after the name of that ruler as "Sundarapandya Sandi", and that some land had been donated for the daily services of the god in Modegunta village (Kovur taluk, Nellore District).

Citrameli Vinnagar

As mentioned above the inscriptions refer to the temple of Ranganayakasvami as **Chitrameli Vinnagar** or the Visnu temple of the Citrameli. As is well known **Citrameli** is the technical appellation of the guild of cultivators, found in Tamil inscriptions; in Telugu inscriptions, the guild is referred to as "Kampulu". Therefore, the temple appears to have been founded by the guild of cultivators (**Citrameli** or **Kampulu**) of Nellore. The temple appears to have been founded after Nellore came under the Colas, during the time of Parantaka Cola (A.D. 907-953). An inscription dated A.D. 1197-1198, which appears to be the earliest inscription from this temple, mentions that the "Kampulu" of several **nadus** in the Jayangonda Cola Mandalam met in the **Cittarameli Mandapam**, the venue of their guild meetings, in Tiruppalkadal **Cittarameli Vinnagar** (the

Ranaganayakasvami temple), and donated to the god 2200 kuli of land.⁶ The leaders of the several farmers' guilds of the different nadus had attested the gift with their signatures.

Irukamma Temple

The Irukamma temple on the Nellore tank bund, at the entrance of the town from the west, dates back to the Telugu Coda times, or even earlier, as Irukamma is the grama devata or the village deity of Nellore. It is a very small temple, as the temples of village deities, situated on the outskirts of villages or towns generally are. According to *Prataparudracaritra*, a quasi-historical source for Kakatiya history, the Nellore tank, called the "Svarnala Ceruvu" (the "Golden Tank" literally; but "Svarnalu" appears to be the name of a variety of rice grown extensively in the fields irrigated by the tank), was built by the Kakatiya emperor Ganapatideva Cakravarti.⁷ An inscription mentions that gifts were made to the goddess "Irukala Paramesvari", for the merit of the Kakatiya generals Mubbadi Nayaka and his son Pedda Rudra, and in order that there may be three rains for the land of Nellore and prosperity may attend on it.⁸ During the time when Savanna Vodavalu was ruling as the viceroy of Vijayanagar at Udayagiri, in A.D. 1364-1365, a royal official by name Kancanam Garu, arranged for a fair on every Friday, and gifted the taxes collected from the merchants of the different regions gathered at the fair to the different services of the goddess.⁹

Krishnapatnam — Kollatturai

As has already been mentioned, Krishnapatnam lies 25 kilometers (15 miles) to the east of Nellore, as the crow flies, in Nellore District, Andhra Pradesh.

In the epigraphs of the thirteenth century, Krishnapatnam is designated as Kollatturai or Gandagopalapattinam. Kollatturai means the "big city". The names of places ending with the suffix Patnam in Telugu or Pattinam in Tamil generally refer to a port town, egs., Cennapatnam (Madrās), Dugarajapatnam, Krishnapatnam, Kottapatnam, Visakhapatnam, Kalingapatnam etc. Gandagopala was a title assumed by several of the Telugu Coda rulers of Nellore. An inscription, dated S. 1330 or A.D. 1408-1409 of the time of the Vijayanagara emperor Devaraya I (A.D. 1406-1422),

refers to the place as Rajavibhalapaṭṭinam, after **Rajavibhala**, a title of Devaraya I.¹⁰

Though a straggling village at present, Krishnapatnam, in its heyday was a great entrepot, having for its hinterland the kingdom of Nellore (Nellore and Cuddapah Districts) under the Telugu Coda and the Udayagirirajya under the Vijayanagar rulers. Inscriptional evidence points out that this port vied in importance with the flourishing port of Motupalli under the Kakatiyas, and attracted traders from all over South India. A few scholars identify Krishnapatnam with Kalpattanam (**Krsna** being equal in meaning to **Kal**), the ancestral place of the famous Telugu poet Srinatha, mentioned in his works.

Jainism

Mutilated pieces of sculpture found scattered at several places in the village and the surrounding fields indicate that a few more temples existed at Krishnapatnam. A life-size statue of Parsvanatha which stands in the sands on the outskirts to the west of the village points to the flourishing state of Jainism at this entrepot, along with Saivism and Vaisnavism. Sculptural and inscriptional evidence points out that the Nellore and the Cuddapah Districts in the early Kakatiya and Telugu Coda times had many a flourishing centre of Jainism.

The Probable Founders of the Manuma Siddhesvara and the Venugopala Temples.

The Manuma Siddhesvara temple is dedicated to Lord Siva. The name Manuma Siddhesvara, implies that the deity in the temple was installed by or named after Manumasiddhi, a Telugu Coda ruler. Whether the name Manuma Siddhi, and the god Manuma Siddhesvara had anything to do with the cult of the Siddhas is a moot point. The Telugu literature of the age, in works like the **Vikramakacaritra** of Jakkana, the **Kridabhiramamu** of Vallabhamatya, (also attributed to Srinatha), and the **Navanathacaritra** of Gaurana points out that the cult of Siddhas commanded great respect in Andhra during this period. Srisailem was a great centre of the Saiva cult of the Siddhas or the Nathas. Be that as it may, as mentioned already, two rulers with the name Manuma Siddha are known to history. Manuma Siddhi II, who bore the title Vira Gandagopala ruled from Circa 1248 to 1263 A.D. As the earliest

available inscription which refers to Kollatturai (the older name of Krishnapatnam) as Gandagopala—pattinam is dated A.D. 1256¹¹ it is likely that this temple, and the Venugopala temple, which was also often called the temple of Gandagopala, as may be the case with the Manuma-Siddhesvara and the Manuma-Kesava temples at Nellore referred to above, were founded by Manumasiddhi II. It was an ancient practice (the Devaraja cult) among the Hindu rulers to instal deities after their own names or the names of their forbears. In Andhradesa, there is an evidence of this practice since the Eastern Chalukya times.

The Manuma Siddhesvara Temple

The Manuma-Siddhesvara temple, situated at the northern end of the village, faces west. It is surrounded by a prakara or outer wall, a recent construction of brick and mortar, about 6 feet in height, and measuring about 100 feet on each side. All the measurements given here are only approximate. The gateway, the sides of which are hewn out of stone in single piece, is about 10 feet in height, with the figure of a Ganesa in the middle of the lintel, about five feet in length. Preceding the gateway, and also abutting it, there is a mandapa, built in basalt.

The mandapa, enclosed by walls on the south and the north and open on the west, extends in equal length to about 15 feet on either side of the gateway. The roof of the mandapa is supported on either side of the gateway, by three rows of four pillars each, each pillar measuring about 6 feet in height. The pillars stand on raised platforms, about four feet in height, from the ground on either side of the gateway. The platforms themselves form part of the adhithana on which the mandapa was raised. The space between the platforms, about 5 feet in length, makes a nave to reach the gateway.

The sides of these platforms, i.e. the adhithana, on their western front, and the sides of the square pillars are replete with bewitching sculpture, in relief. Among the themes depicted on the adhithana are friezes that depict the dance of devotees, the infatuated wives of the seven sages going after Bhiksatanamurti, Manmatha, the god of love aiming his arrows at Lord Siva, acrobats exhibiting dexterous deeds, ganas frisking in dance and music, (Illustration-1) an elegant dancing scene made up of the dancer and five accompanists, and country maidens doing a "kolatam".

On the shafts of the pillars, square in section, are rectangular frames slightly extended from the pillars, on all the four sides of the pillars. Each frame measures about three feet by two feet. Within these frames we find beautiful sculpture in relief. Among these sculptures are the **dikpals** (lords of the quarters), **kinnaras**, (Illust-2 and 3) **kimpurusas** (satyrs of the Hindu mythology), the **Kaliyamardana** scene (Illust-4, **Krsna** sucking life out of the demoness **Putana**, (Illust-5) **Krsna** with his consorts **Rukmini** and, **Satyabhama** (?) (Illust. No. 6), **Balakrsna** (Illust. No. 7), the **Gopikavastrapaharana** (**Krsna** stealing the clothes of women) (Illust. No. 8), the hermit boy **Sravanakumara** carrying his old parents, wrestlers tumbling about, (Illust. No.9) **Dvasuparna** (?) or the two headed divine eagle holding a snake (?) in its beak and an elephant and a hermit (**Valakhilya**?) in its two right hands, (Illust.No.10), a well-breasted tribal (?) young woman with a coronet on her head and holding a bow in her hand (Illust. No. 11), two women' one of whom was slipping down her skirt while the other holds the palm of her left hand as if to caution. (Illust. No. 12) also another panel with two nude women—one of whom holds a human head in her left hand with her right hand on her thigh while the other woman holds a serpent with extended hood on her head; and there is a stylised lion in a crouching attitude at the feet of these women. (Illust. No. 13). On the outer face of the north wall of the **mandapa**, we find in low relief scenes of coition. (Not illustrated -Ed). These and a few more sculptures, carved on these pillars, such as a three-in-one male dancer, have a lively sense of realism, rhythm and suggestion.

Within the enclosure, just ahead of the gateway, is a **Nandi** pavilion supported by pillars. The temple which stands on a slightly moulded **adhithana** consists of a **garbhagriha** (sanctum sanctorum), preceded by an **antarala** (vestibule) and an **ardha-mandapa**.—all aligned axially with the **Nandi-mandapa**. The doorway which is generally located at the entrance of the **grabha-grha** is shifted forward and placed at the entrance of the **ardha-mandapa**, and a figure of **Gajalakshmi** adorns its lintel at its mid-point.

The richly sculptured **mandapa** outside the enclosure of the temple stands in contrast with the unadorned temple in the enclosure, built in the early Cola style of architecture. The rectangular brackets, cut out at both the lower ends to make a small projection, standing on plain, round and slightly tapering pillars, in the **ardha-mandapa**, clearly point to this early Cola style of the architecture

of the temple. This contrast between the temple and the outer **mandapa** suggests that the outer sculptured **mandapa** is a later addition, made probably during the Vijayanagar times. The pendant, voluted and elaborately treated brackets terminating in an inverted lotus bud, forming the capitals of the pillars of the **mandapa** point to the Vijayanagar architectural features of the **mandapa**. The way in which the shafts of the monolithic pillars is divided into zones, (here square and rectangular) each zone being occupied by a sculptural motif also points to these features. The second pillar of the second row from the north, differs from the rest of all the pillars in the **mandapa**, in that its central column in the lower portion is attached on all sides with slender columnettes. It appears likely that all the components of this **mandapa**, the pillars, the **adhithana** panels etc., were imported from outside, from some sculptural work shop down south, and assembled here. The epigraphs from the temple and the village support this possibility.

The Epigraphs

A Tamil inscription on the north wall of the temple, dated Saka 1178 or A.D. 1256-57, the 13th regnal year of Virarajendracholadeva, mentions that all the men of the town of Kollatturai or Gandagopalapattinam and the foreigners of the eighteen countries gave to god Manuma Siddhesvara money to spent on specified services.¹² Another portion of the same inscription, issued during the fifteenth year of the same monarch mentions an order of Manumasiddharasa (i.e. Manumassidhi II)¹³

Another Tamil inscription from the south wall of the temple, dated Saka 1201 or A.D. 1279-1280, of the second year of the reign of the Telugu Coda ruler Irumadi Tirukalattideva (i.e., Tikka II, A.D. 1279-1282), mentions that the merchants of the "nadu"s, towns, hills and the five 'mandalas' and all the five hundred foreigners from other illustrious eighteen countries, residing in Kollatturai or Gandagopalapattinam assembled in a garden, and gave for expenses connected with the buildings, sacred food and ornaments for God Manumasiddhesvara one-fourth per cent of the appraised cost of all the bags imported at this port.¹⁴

A fragmentary inscription in Tamil and Telugu, found in the village, mentions a grant given by certain Kapus, and ends in the subscription, "Virupaksadevara", pointing that it was issued dur-

ing the times of a ruler of the Sangama dynasty of Vijayanagar.¹⁵ An epigraph in Tamil, dated Saka 1330 or A.D. 1408-1409, of the reign of Devaraya I, son of Harihara II, purports to confirm a charity made earlier during the time of Manumasiddharasa, at Rajavibhalapattinam in Nellurunadu (i.e. Krishnapatnam).¹⁶

A Telugu inscription of the times of Sadasivaraya, dated S. 1470 or A.D. 1548-1549, speaks of a charitable edict issued by one Venkana, the "karyakarta" or agent of Sriman Mahamandalesvara Ramaraju Timmayadeva Maharaja. The latter was governor of Udayagiri rajya.¹⁷

These epigraphs point to the continued importance of Krishnapatnam as a port and to the patronage extended to the religious establishments there by the different dynasties. A Tamil inscription from the steps of the Siddhesvara temple, dated in the 26th year of some king (name lost) records the erection of a **gopuram** and a **mandapam** to a Vaisnava god (**Perumal**) and a gift of 300 **pon** (gold coins) for the daily services.¹⁸ It is probable that this inscription refers to the second temple, that of Sri Venugopala, still extant in the village.

The Temple Venugopala

It has been stated above that Manumasiddha II (A.D. 1248-1263) might have founded the Venugopala temple along with the Siddhesvara temple, and that in common parlance it is also referred to as the Gandagopala temple. But the temple as it exists today appears to be the result of later renovation and partial reconstruction. The sculpture on the walls of this temple, in its themes and motifs, shows a close affinity to the sculpture on the **adhithana** and the pillars of the outer **mandapa** of the Siddhesvara temple and leads us to the surmise that both these edifices were contemporaneous. The well executed panel groups of sculpture in both the edifices, in low relief with sharp outline, and with jerky rhythmic movements betray the Vijayanagar idiom.

The Venugopala temple faces east and is surrounded by a walled enclosure, of recent construction, on all four sides. The enclosure measures about 100 feet on each side. The temple is approached through a **gopura-mandapa**, i.e. with the **gopura** above the **mandapa**, a characteristic feature of the Cola temples; here we miss the **gopura**. For some unknown reason, the Telugu Codas did not

raise towers on the gateway pavilions of their temples. This gateway pavilion is devoid of any ornament. Here, unlike in the case of the pavilion of the Siddhesvara temple, the pillars are plain and adorned; but the rectangular brackets, which form the capitals of the pillars, are ornate, voluted and terminate in incerted lotus buds, as in the case of the pavilion of the Siddhesvara temple, point to the Vijayanagar architectural features. Here also the **adhithana** of the **mandapa** is divided into two halves of a raised platform, on which the pillars stand, by a nave of about five feet leading to the gateway in the eastern enclosure wall. The right half of the **mandapa**, as we approach the temple, is at present enclosed by walls on all four sides, and is used probably as a store room. On the outer face of the brackets, of the first row of three pillars from the east, on the left side of the **mandapa**, we find respectively, the sculptures of Balakrsna, a **makara** (crocodile) and a cow.

The sculpture in this temple is confined to the outersurfaces of the walls of the **garbhagrha** (*sanctum sanctorum* or the *adytum*), the **antarala** (the vestibule) and the **Vimana**, which, as indicated by the sculpture, appear to be renovated additions made during the early Vijayanagar times. The **mukha-mandapa**, which precedes these, rests on plain, round and slightly tapering pillars, with rectangular brackets, cut out to form small projections at both the ends, as in the **ardha-mandapa** of the Siddhesvara temple. The style of these pillars, a charecterestic feature of the Telugu Coda temples, indicate that the **Mukha-Mandopa** is an earlier construction.

The temple, behind the **Mukha-mandapa**, consisting of the **garbhagrha** and the **antanala** rests on an **adhithana** made of three rows of moulded stone slabs spread lengthwise. The walls of the temple consists of four rows of stone slabs similarly spread and the cornice of a single row. The cornice is divided into two bands of friezes, in bas relief. The lower frieze consists of a procession of petite swans, and dancing figures. The upper one depicts scenes from mythology. The walls of the **garbhagrha** on the south, west and north are adorned with **kumbhapanjaras** (ornamental pilasters emanating out of a vase) with two recessed niches on either side, to relieve the monotony of the walls.

If we perambulate the temple in a clock-wise direction, on the cornice of the **antarala** (vestibule), we find, in order, **Manmatha**, the god of love, with his consort **Rati** riding on a parrot, and a group of maidens holding water-pots in one hand and scattering

flowers with the other, probably heralding spring. On the cornice of the **garbhagrha** (adytum) is the duel between Vali and Sugriva being watched by Rama; Rama felling the seven palms with a single arrow; Lord Visnu reclining on Ananta (the serpent denoting eternity) while a kinnara couple wait to entertain the Lord with their single-gourd lyres. On the western side are depicted Gajendramoksa, Gopala Krsna with cowherds and cowherdresses, and a group of dancers.

On the northern cornice are the story of Dasaratha inadvertently killing the hermit boy Sravanakumar, (a theme also depicted in the **mandapa** of Siddhesvara temple), and a 'kolatam' scene with accompaniments. The scene of Gopikavastrapaharanam (a theme also found in the Siddhesvara) is depicted in low relief on the northern wall. On the southern side are carved women holding vessels of water, a royal personage (Kamsa?) witnessing a wrestling bout, and the pranks of child krsna. We also find here a monkey eating a fruit, very characteristically portrayed, and above it a stylised lion with up-raised tail (Illust. No. 14). On this side itself, a little above the **adhithana** is to be seen two women dancing in front of the seated figures of a royal personage and his consort, while a young man stands behind them in an attitude of obeisance.

There is a crying need to bring these two temples under the Ancient Monuments' Preservation Act and protect from vandalism the excellent sculpture they have. It is expected that the Registering Office of the Department of Archaeology and Museums of Andhra Pradesh at Nellore would take some initiative in the matter and do the needful to protect and preserve these monuments.

(Photo Courtesy : P. Venugopala Reddy, **Chitrakala Niketan**, Nellore).

REFERENCES

* Please read **CODA** as **CHOLA**; **COLA** as **CHOLA**; and **KANCI** as **KANCHI** — Ed.

1. **Nellore District Inscriptions (NDI)**, Nellore, 81
2. **Ibid**, Nellore, 50, 51
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4. **Ibid**, Nellore, 83, 85 87 88 91

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8. **NDI**, Nellore, 80
9. **Ibid**, Nellore, 78
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The Exterior Architectural and Artistic Embellishment of the Kakatiyan Temples.

Dr. Y. GOPALA REDDY

Introduction

The Kakatiyas of Warangal who originally belonged to some Ratta or Rashtrakuta family called, *vrishni* or *vishti* with the banner of Garuda, started their political career as subordinates of the Imperial Rashtrakutas of Malkhed.¹ The meteoric military brilliance exhibited by Gundyana Rashtrakuta, one of the earliest Kakatiya chiefs, in the battle of Puruvanguru drew the attention of his over-lord, the Rashtrakuta Krishna II (A.D. 880 to 912).² Gundyana scored victory but died in the battle-field. The Rashtrakuta emperor rewarded Eriya Rashtrakuta, son of Gundyana, with the governorship of the Koravi region for the meritorious services rendered by his father Gundyana. Thus the Kakatiyas entered into Andhradesha for the first time during the time of Eriya as the commanders of the Rashtrakuta emperors in the 9th and 10th centuries A.D. and established themselves very soon as the powerful chiefs in the *Kurravadi-vishaya*, which can be safely identified with the modern Koravi region of the Warangal district. Eriya was succeeded by Betiya and Betiya by his son Kakatiya Gundyana. He was the subordinate of the Rashtrakuta Krishna II. He was succeeded by his son Garuda Beta (A.D. 995 to 1052).

The Western Chalukyas of Kalyani, by defeating the Rashtrakutas of Malkhed, became the paramount political over-lords of Deccan. Thus Beta I (A.D. 995-1052), Prola I (A.D. 1052-1076), Beta II (A.D. 1076-1108), Duggaraja (A.D. 1108-1116) and Prola II (A.D. 1116-1157) became the subordinates of the Western Chalukyan emperors, viz. Ahavamalla Somesvara I, Tribhuvanamalla Vikramaditya VI, Bhulokamalla Somesvara III and Jagadekamalla II.³ The disintegration of the Western Chalukyan empire during the time of Tailapa III and the rise of the Kalachurya Bijjala, it ap-

pears, gave a fertile opportunity for Rudradeva, the son and successor of prola II, to assert his independence. He was succeeded by Mahadeva, Ganapatideva (the son of Mahadeva), Rudramadevi (the daughter of Ganapatideva) and Prataparudradeva (the grand-son of Rudramadevi) were the greatest rulers of this dynasty. It was during their energetic and able rule that the sway of the Kakatiyas not only extended over the entire Telugu speaking region but their armies carried the limits of the empire, though for a time, as far as Kanchipuram. Then, all of a sudden, during the time of Prataparudradeva, the Muslims began to knock at the gates of Warangal. When the kingdom were subjugated by the Muhammadans, however, Prataparudradeva stood like the rock of Gibraltar and fought in vain with ferocity of a wounded tiger to preserve the honour, independence and prestige of the Andhras. The glory and the grandeur of the Kakatiyas sunk unceremoniously in the sea of Islam.⁴

Kakatiyan Temples

The Kakatiyas of Warangal were great builders. The temples, forts, tanks and canals that were excavated and constructed by them and their subordinates and which are intact even today in testimony of the intense building activity of the Kakatiyan Age. Further, there are numerous references to the construction of temples, consecration of images and donation of lands, villages, gardens, sheep, money and jewels to the Gods and Goddesses enshrined there in, in the vast mass of inscriptions and the literary works of the period.⁵ The temples constructed by the Kakatiyas are scattered through out the length and breadth of the present Andhra Pradesh.

The Kakatiyan temples are found at Warangal, Bayyaram, Bekkallu, Burugugadda, Ghanpur, Garla, Kothapalli, Katakshapura, Kondiparti, Kanapur, Jakaram, Jalalpuram, Pillalamarri, Palampet, Pammi, Nagulapadu, Nagunur, Neconda, Sirigonda, Srisailam, Tripurantakam, Ainavolu, Vaddemanu, etc. located in the Warangal, Nalgonda, Khammammettu, Karimnagar, Mahbubnagar and Kurnool districts of Andhra Pradesh. The Kakatiyan temples provide a fertile and fruitful field for a student of architecture and art not only for a critical analytical study of the evolution of the Kakatiyan style but also present an opportunity to note how the Kakatiyan architects deviated from the later Chalukyan art traditions. It should be noted here that the Kakatiyan polity, economy, religion, art, architecture, etc. were very much influenced by the

later Chalukyan ideals. An attempt is made in this paper to study the elevational architectural embellishment of the Kakatiyan temples. In this connection the author proposes to discuss the **Upapitha**, **Adhishthana**, the wall proper, **Varandika** mouldings, **Kapota** or cornice, **Vedika** or the dwarf wall and **Kakshasana** or **Asanapatika**. The superstructure or the **sikhara**, one of the most important exterior architectural elements of a temple, is not discussed in this paper due to the exigencies of time and space.

I. Upapitha

It is the lowest member of a temple and generally placed below the **adhishthana**. The **upapitha**, according to the **Silpa** texts, is an optional member. The structural stability, security, height and the artistic beauty of a temple depends to a very great extent upon its **upapitha**. This optional member did not receive the attention of the early Chalukyan architects and hence the temples constructed by them at Aihole, Badami, Pattadakal and Alampur are devoid of it. The Pallava, Rashtrakuta, early Chola and Pandya temples are also not provided with this architectural member.⁶ **Upapitha** finds a place in the later Chola temples. K.V. Soundara Rajan observes: "Architecturally, we get the use of an **upapitha**—a raised basement—only from the time of Rajaraja and certainly not earlier and this becomes a stereo-typed formula in the late Chola period even in the case of temples which are decidedly of medium size, as at Melakkadambur. The absence of an **upapitha** in the early Chola period would stand boldly in contrast with the presence of the same after 1000 A.D. for nearly two centuries".⁷ Similarly in the temples constructed by the later Chalukyas and the Hoysalas of Dwarasamudra, the **upapitha** occupied a position of paramount importance and interest. It has been suggested by some that "the raising of a special terrace which in effect was an **upapitha** but which projected beyond shrine proper for nearly six feet and was descending under the **prakara** floor level and was fully ornamented with mouldings is one of the chief features of the Hoysala temples".⁸

Percy Brown also observes: "The typical Hoysala temple-structure stands on a high platform, not rectangular in shape as its sides project or recede being carried parallel to the lines and angles of the building it supports. This platform is much wider and more spacious than appears necessary, thus leaving a broad flat surface or terrace around the temple but it was ordained for a purpose. For in none of these temples is there an inner **pradakshinapath**,

and this space provides a suitable substitute for procession or circumambulation".⁹ The Hoysalesvara temple at Halebid (A.D. 1150), the Somesvara temple at Gadag (12th c.A.D.), the Dodda Basavappa temple at Dambal (12th c.A.D.), the Mahadeva temple at Ittagi, the Siva temple at Belur, Bettasvara temple at Agrahara Belguli, Lakshminarasimha temple at Javagal, Somesvara temple at Harnahalli, Madhavanarayana temple at Bellur, Gondesvara Mahadeva temple at Sinnar, etc. are the best examples to illustrate the above statement.¹⁰ The Hoysala architects, who were the sticklers after aesthetic virtuosity, lavishly decorated the **upapithas** with floral, geometrical, animal and figural motifs and sculptures.

It is probable that the Kakatiyan architects might have followed the later Chalukyan and Hoysala art traditions while introducing the **upapithas** in the temples constructed by them. The temples found at Garla, Nidikonda, Nagunur, Nagulapadu, Ghanpur, Kothapalli, Katakshapura, Palampet, Pillalamarri, Hanumakonda, etc. are having imposing **upapithas**. Prof. M.R.K. Sarma opines: "The **upapitha** is a distinguishing characteristic feature of the Kakatiya temples in Telangana".¹¹ "The Kakatiyan **upapithas** differ from their Karnataka counter parts in some respects. In the first place, the Kakatiyan **upapitha** is square on plan but decorated with graduated projections or foliating surfaces. In some cases the later Chalukyan and Hoysala **upapithas** are stellate on plan. Further the Kakatiyan **upapithas** are not provided with adequate foundations. Thus Prof. P. Sreenivasachar rightly observes: "A sad defect of these temples (Kakatiyan temples) is that they are not provided with adequate foundations and as they were built of large blocks of masonry sinkage has occurred in the majority of cases, so that cracked walls, broken lintels, and out of plumb walls are features which frequently obtrude themselves on one's notice".¹²

The **upapithas** of the Karnataka temples are provided with firm foundations. The most important difference is that the **upapithas** of the Hoysala temples are over-loaded with every conceivable ornamental designs and motifs. But the **upapithas** under our consideration are generally devoid of figure sculpture but contain plain mouldings and **vajrabandha** ornamentation. The most significant and the common one is a **pattika**. "A **patta** or **pattika** signifies a band. It is often confounded with the mouldings called **vajina**, especially in pedestals and bases as it appears to be of the same form, to be used in the same situation, and to have the same height and projection with the later, but when employed in architraves

and friezes, its height and projection increase considerably".¹³ The **pattika** is normally shown in three forms, viz. **mahapattika**, **pattika** and **kshudrapattika**. All these three forms are very deftly employed by the kakatiyan artists. **Mahapattika** is invariably used as the lower most moulding in all the **upapithas** (Figs. 1 & 2).

The **upapitha** of the main temple at Nagulapadu contains at the base a succession of three **mahapattikas**. A **pattika** is normally used as the top most moulding of the **upapithas** under our survey. Innumerable **kshudrapattikas** are inserted in between the various mouldings to produce contrast, depth and to enhance the elegance of the **upapitha**. The other important moulding which is very often repeated is the **padma**. "The moulding called **padma**, literally lotus, is supposed to resemble a petal of that flower. It is a sort of compound figure, partly convex and partly concave, and its section is composed of two opposite curves, meeting at the bisecting point of a line drawn between the points of recess and projection, and very much resembling the **cyma recta** and **reversa** of the Western architects. This moulding is distinguished into greater and less and forms the principle ornaments of Indian architecture. It is generally employed in detached pairs, in bases and cornices, one facing the other in opposite directions and is formed upright or the reverse according to its situation, either as a crowning member of the former or the supporting ornament of the later".¹⁴ It is of two types, viz. **mahapadma** and **alpapadma**. This is the most common moulding and normally used in between the **pattikas**. Sometimes a set of two or more **alpapadmas** are used to provide a pleasing contour to the **upapitha**. It is used nine times on the **upapitha** of the great temple at Nagulapadu.

Tripatta is the other prominent moulding that finds a place in the Kakatiyan **upapithas**. This ornamental moulding, as the name indicates, has three faces. Different varieties of this are distinguished by the size of the central face and also by the degree of the slant that the lower and the upper bands possess. The Kakatiyan architects used this band very sparingly. Normally the edge of this moulding is not flat but pointed. The **upapithas** of the Kakatiyan temples at Hanumakonda, Katakshapura, Nagulapadu, Palampet, Pillalamarri, Ghanpur, Garla, etc contain only one moulding of this sort. At Nagulapadu it is in between a **mahapadma** and a set of three **kshudrapattikas**, and at Katakshapura it is hemmed in between an **alpapadma** and three **kshudrapattikas**. (Figs.No.1&2)

Adhishthana

Upapitha

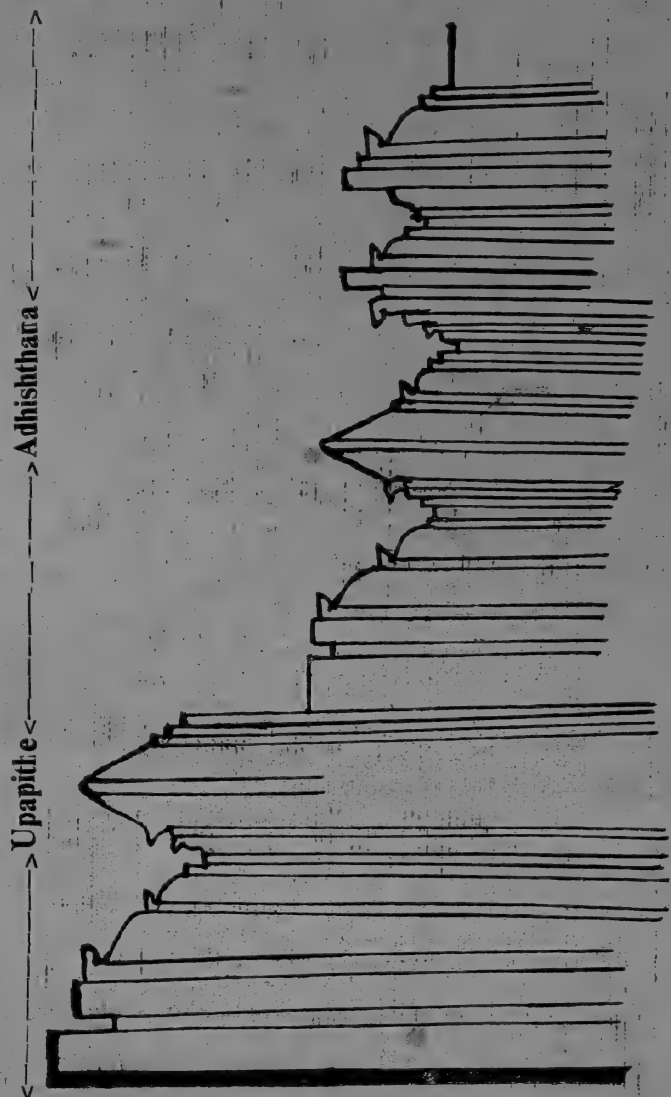


Fig 1. Siva Temple, Katakshaspura

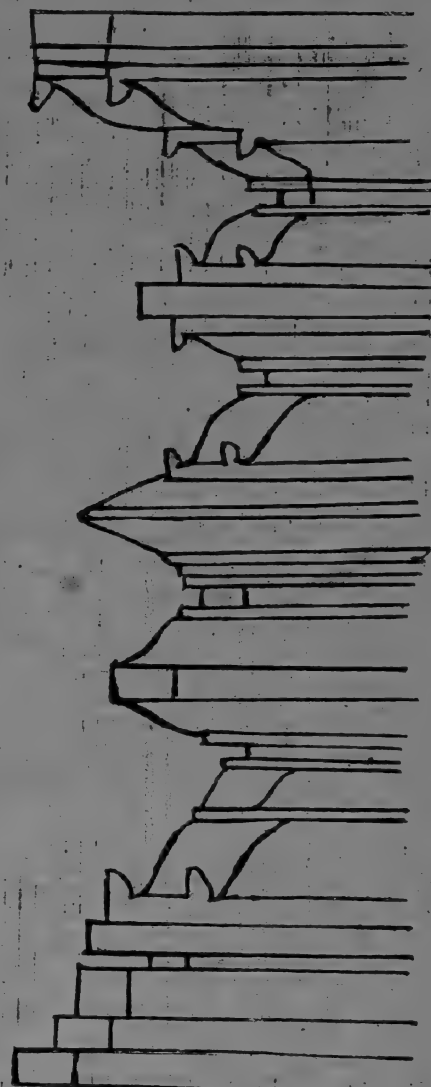
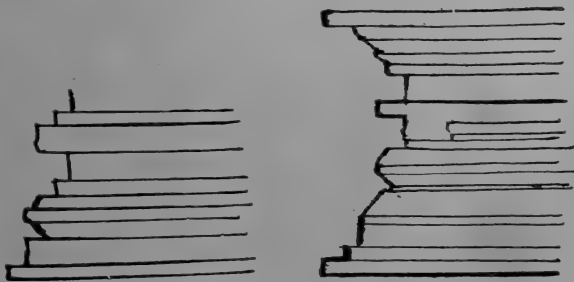
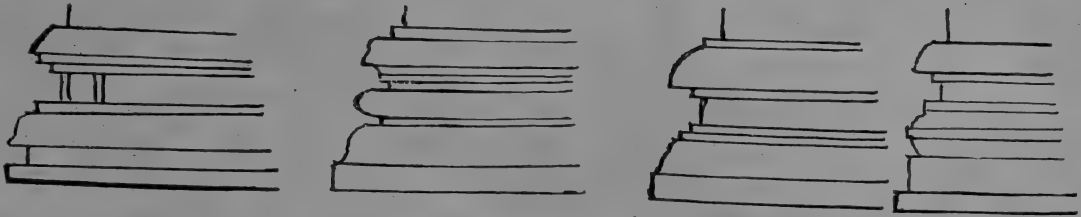


Fig 2. Siva Temple with three porches, Nagulapadu

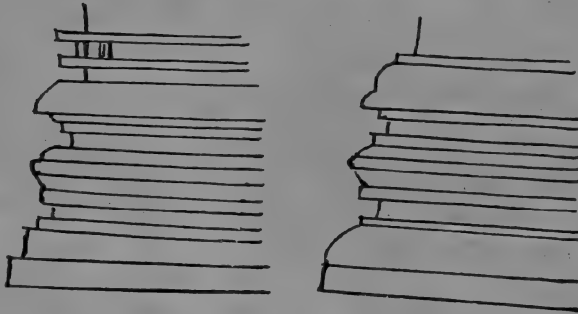
Adhishthanas



PALLAVA



EARLY CHĀLUKYA



RASHTRAKŪTA

Fig 3

Early Chola — Adhishthanas

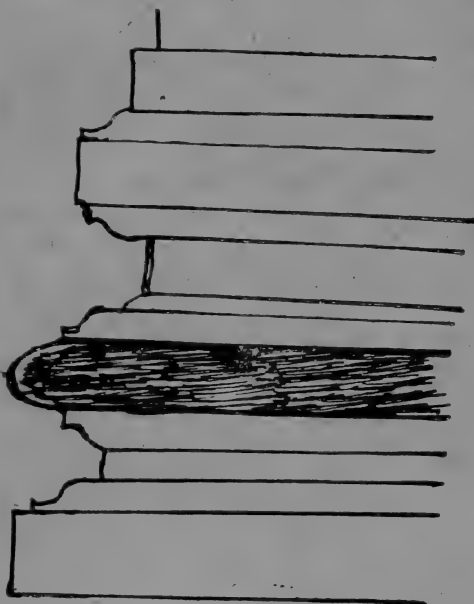
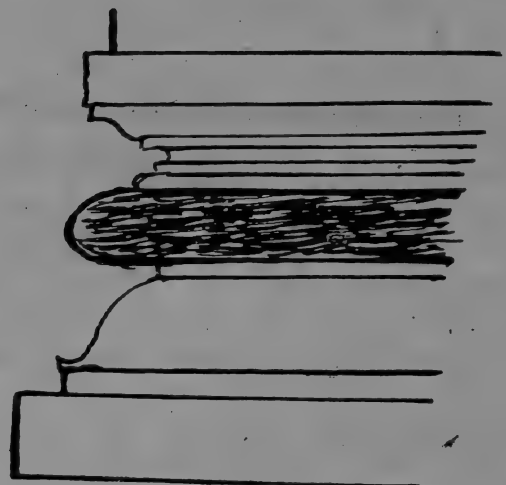


Fig 4. Masilamamivarar
Temple Tiruvaduturai



Apatsahayesvarar
Temple Aduturai

Adhishthana

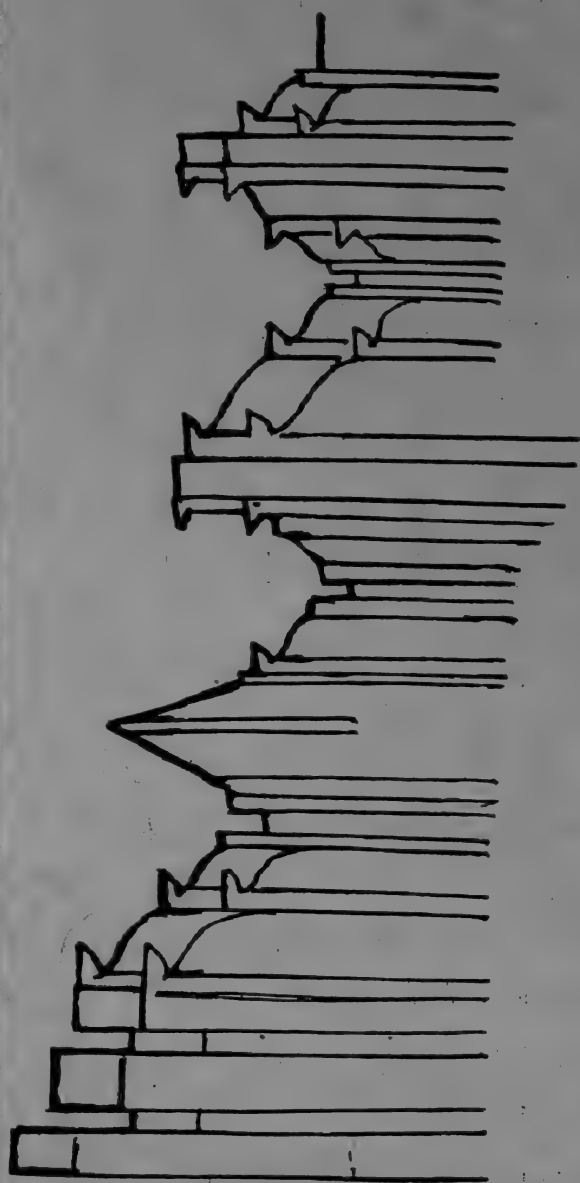


Fig 5 : *Siva Temple, with three Porches,
Nagulapadu*

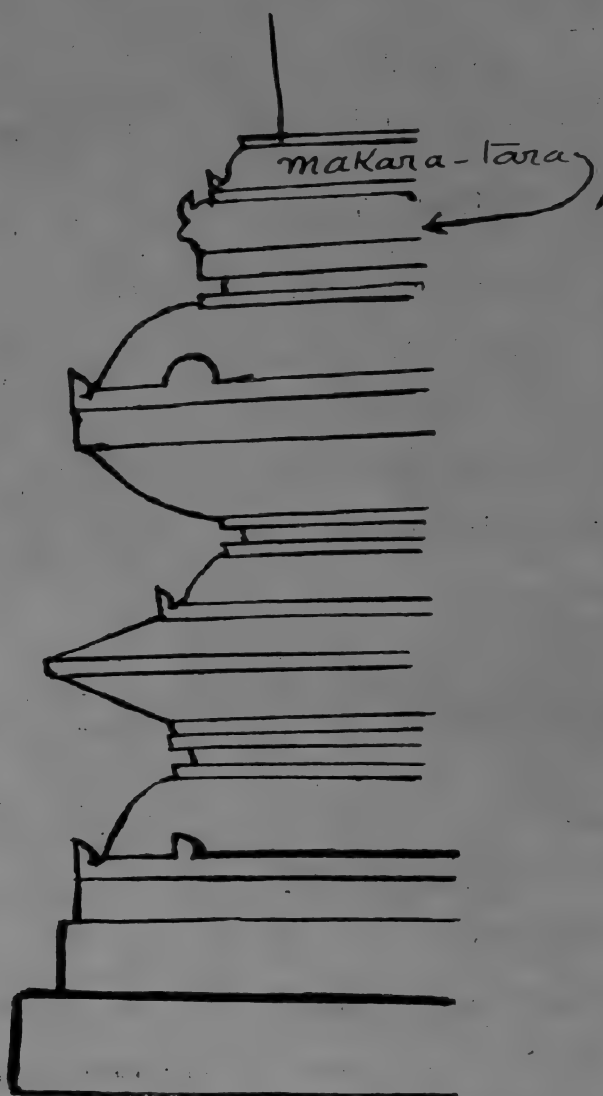


Fig 6 : *Trikotalaya (Road Side),
Nagunur*

Adhishthana

Adhishthana

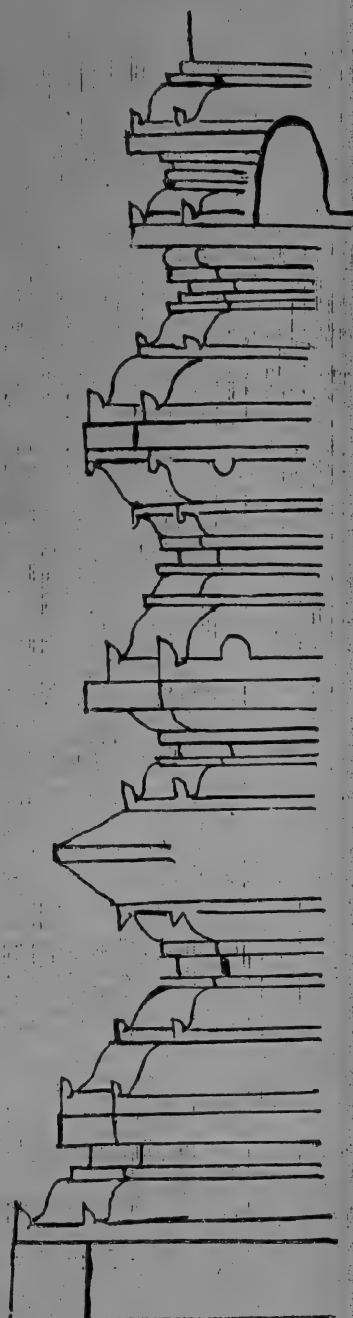
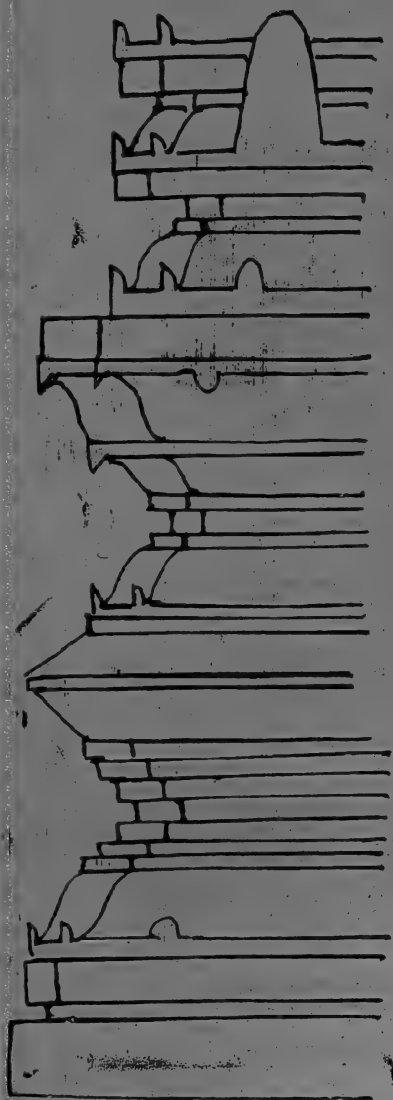


Fig 7. Siva Temple, Nagunur.

Great Temple, Palampet

Fig 8. Trikotalaya,
Nidikonda

Adhishthana

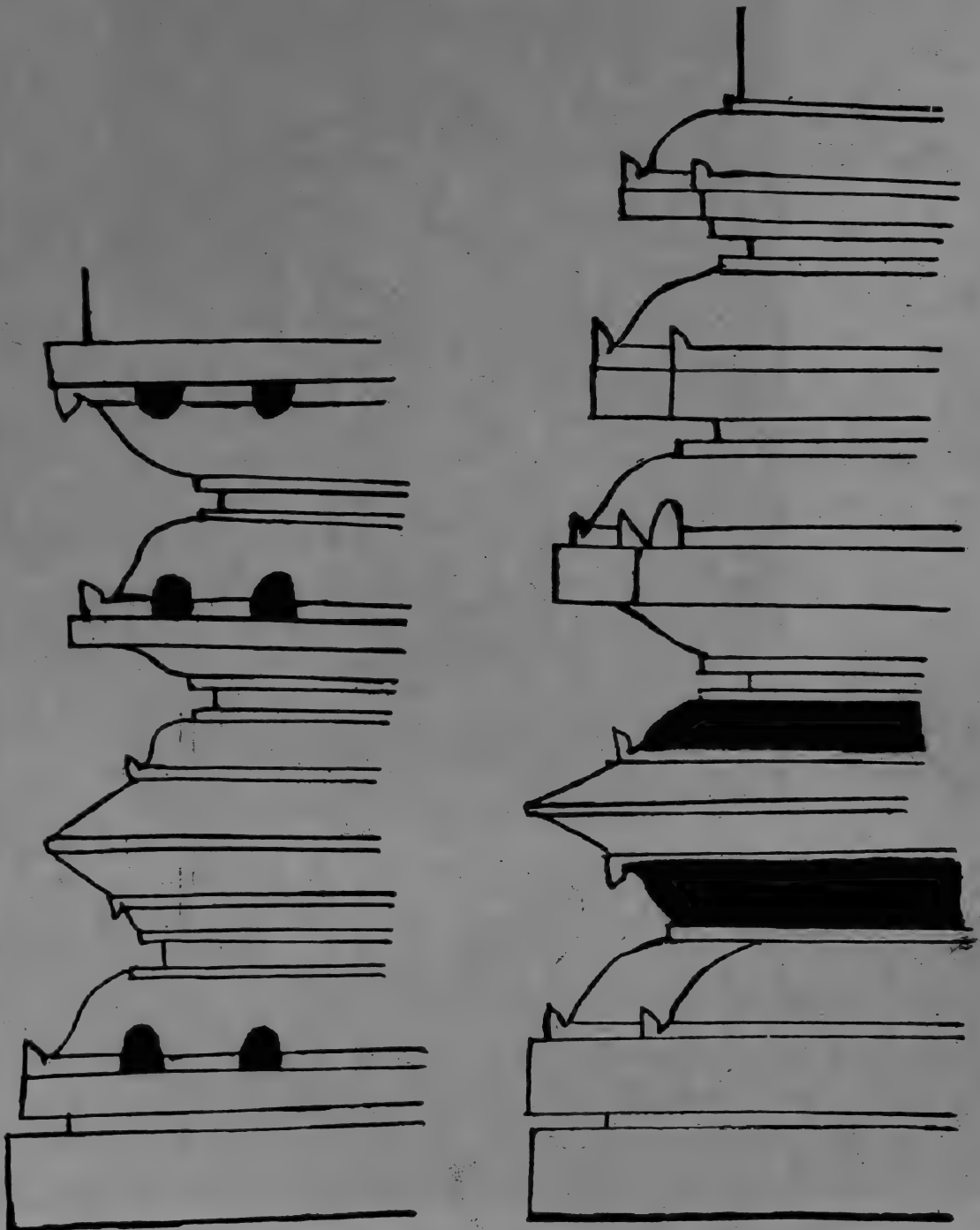


Fig 9. Siva Temple, Sirigonda

Siva Temple, Kothapalli

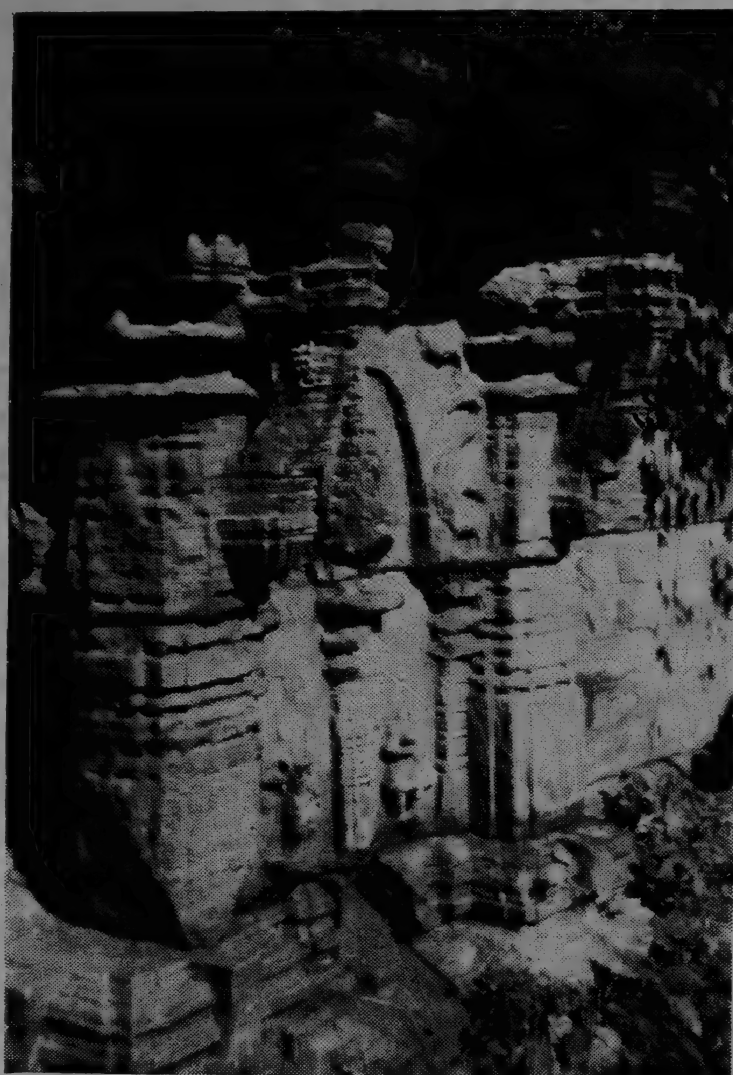


Fig 10 : *Gawtamisvara temple at Manthane*



Fig 11 : *Gaja-Vijala Pattika, Warangal fort*



Fig 12
Vijaya - tara



Fig 13
Gaja - tara, Warangal Fort



Fig 14
Asva - tara



Fig 15
Ratna - pattika, Warangal Fort



Fig 16: *Temple at the foot of the hill Nagnur.*



Fig 17: *Exterior wall decoration. Thousand -pillared Temple, Hanumakonda*

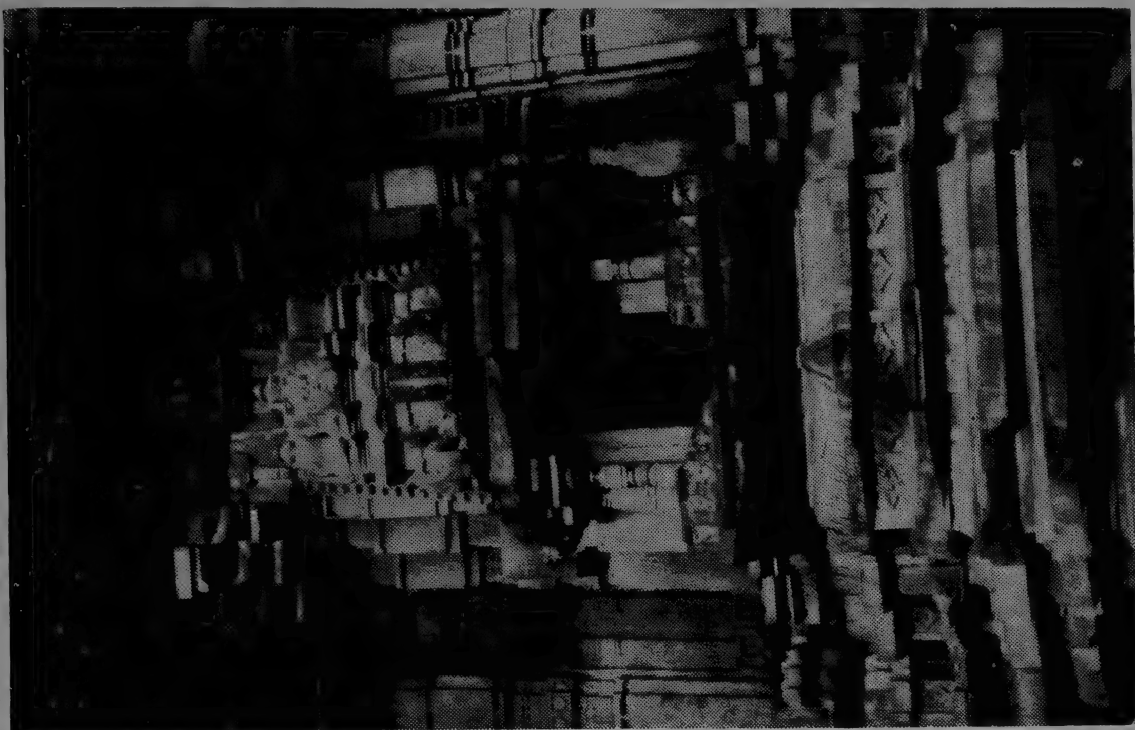


Fig. 19: Composite Siktara on a Deva-Koshta.
Hanumakonda

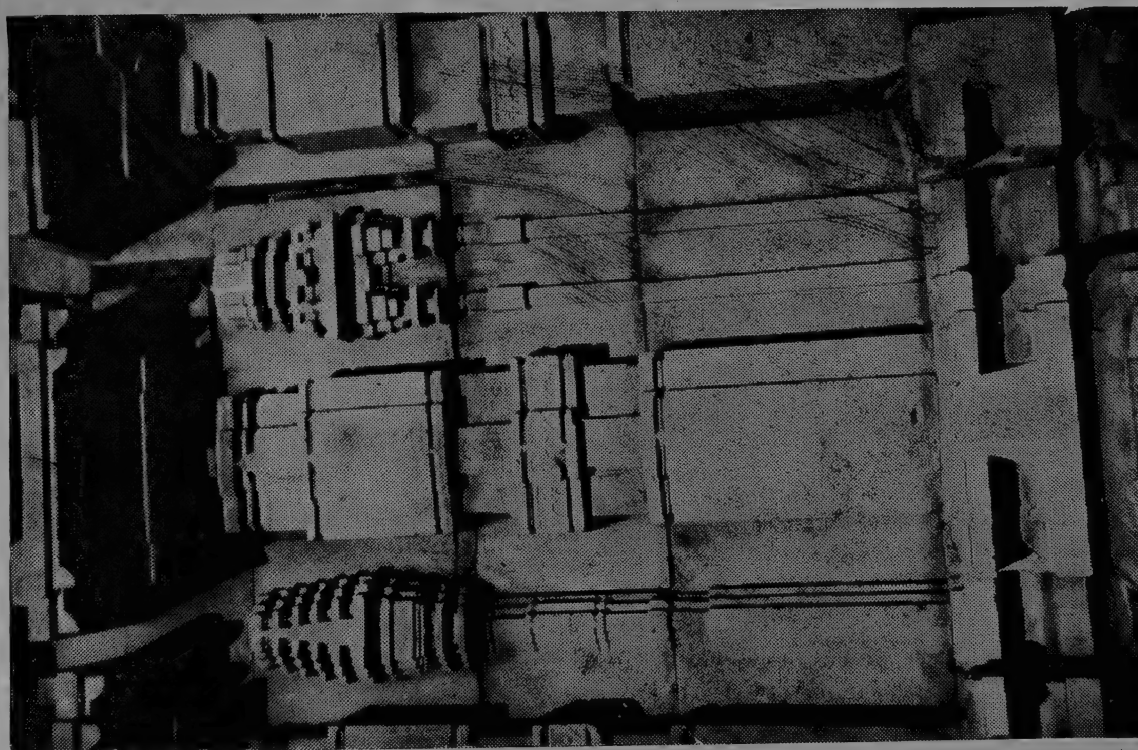


Fig. 18 : Ornamental structural motif in between the
recesses — Nagimur



Fig 20 : Warangal Fort. Multi - storied Dravidian Spire Model

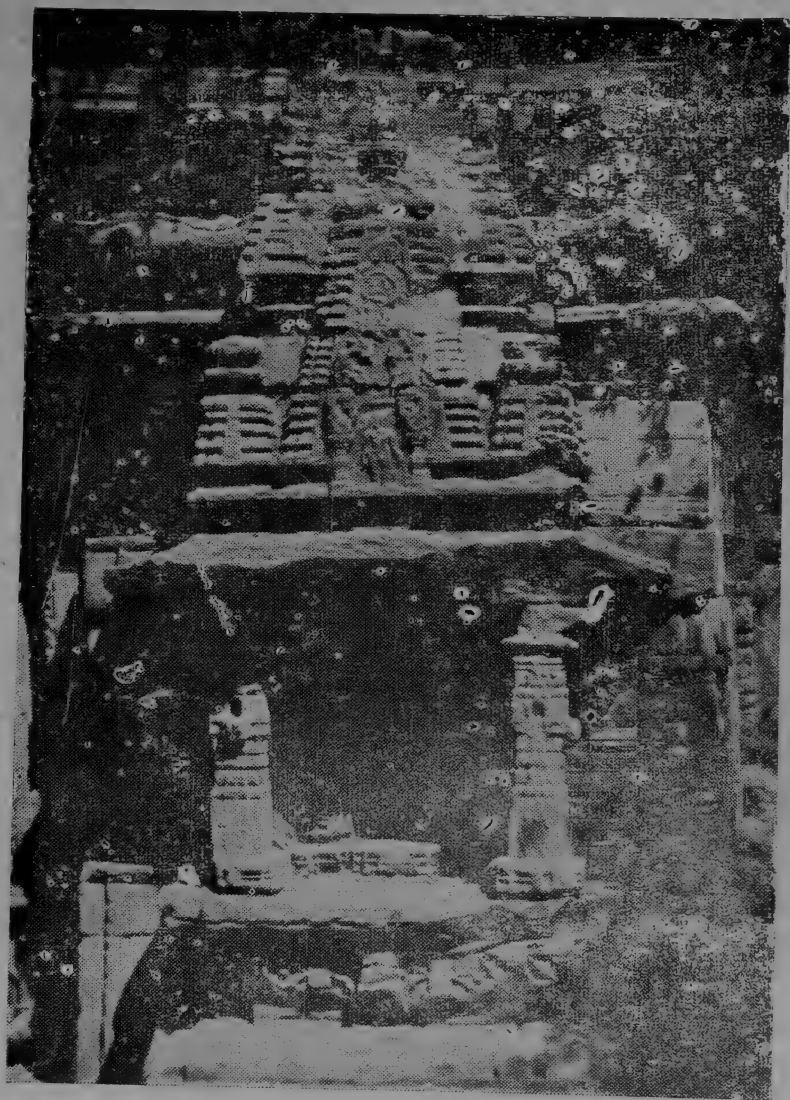


Fig 21 : Bhumija Sikhana —
on a Deva Koshta Manthane



Fig 22 : *Exterior decoration — main temple Nagulapadu*



Fig 23 : *Sculpture on the exterior walls of the main temple at Nagulapadu*

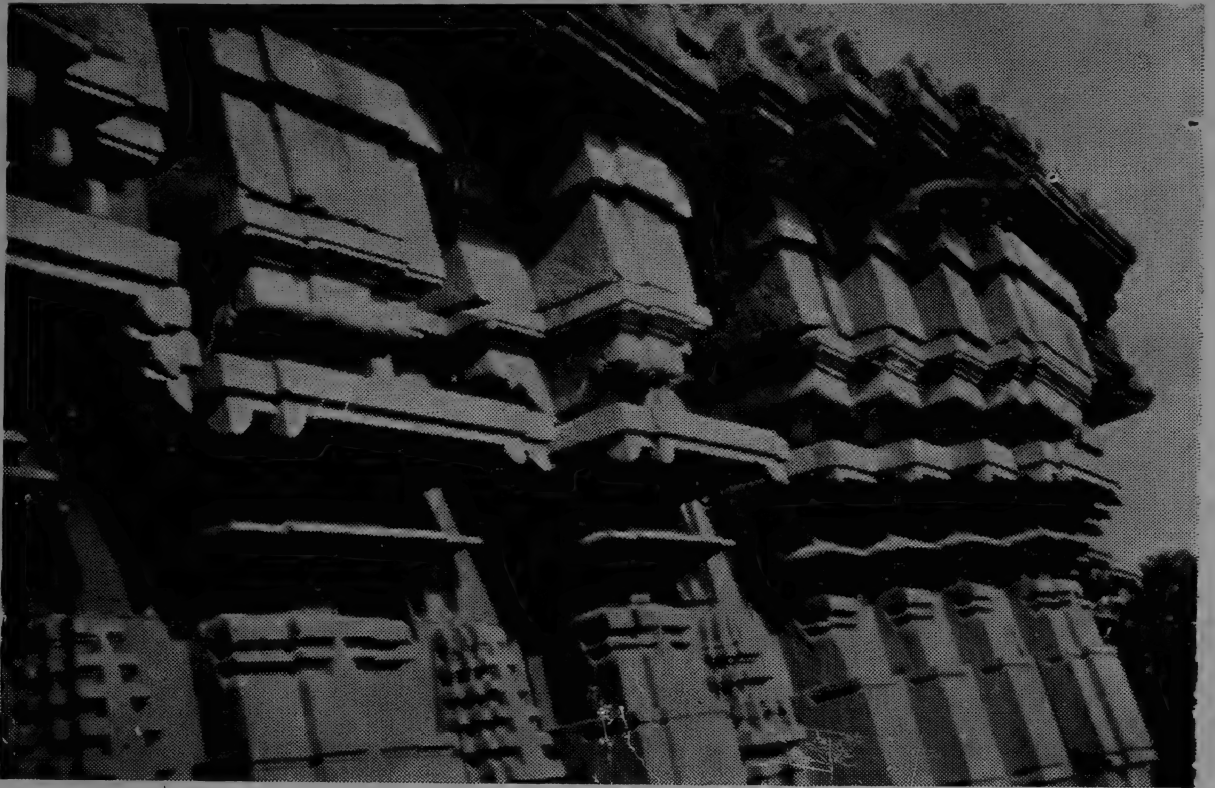


Fig. 24: *Horizontal and vertical varandika moulding — Trikotalaya at Nagunur*

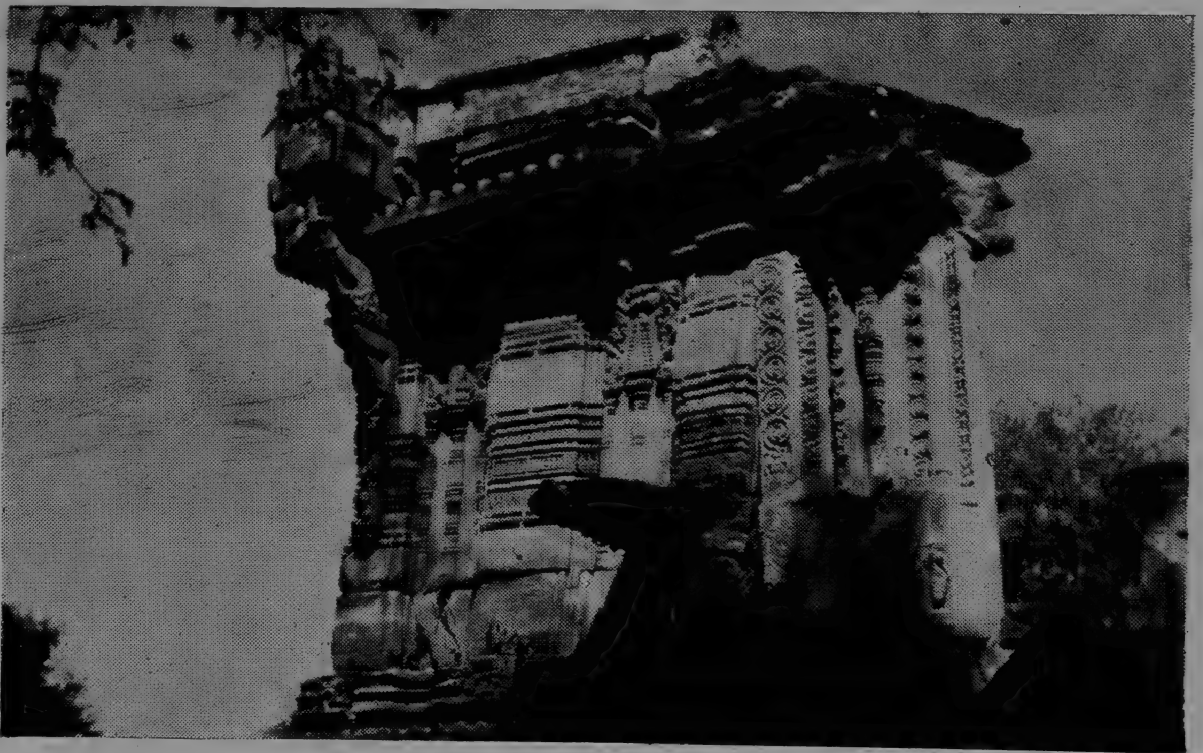


Fig. 25: *Sthambika-Nagara vimana models in the salilantaras-Gawtamisvara Temple Manthane. Note the lateral bracket on the Varandika Mouldings*

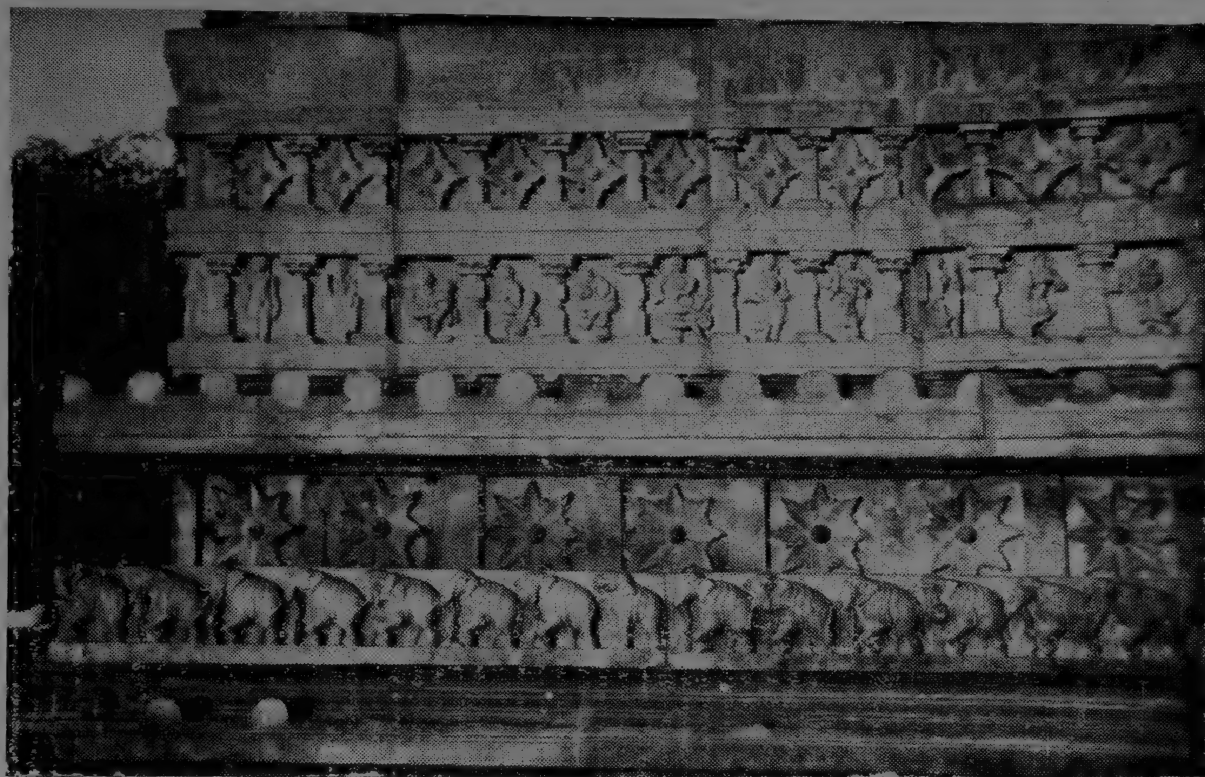


Fig. 26: *Asnapattika* - main temple - Palampet.

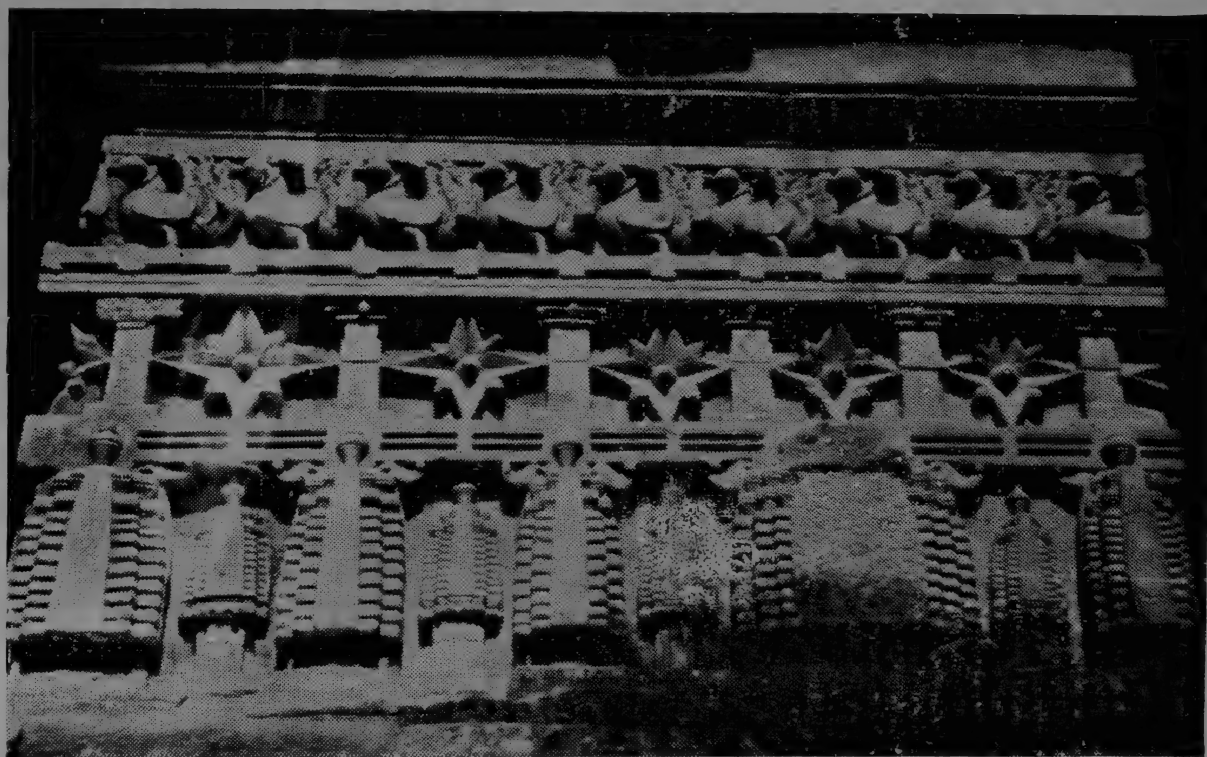


Fig. 27 : *Asanapattika* - main temple - Ghanapur.

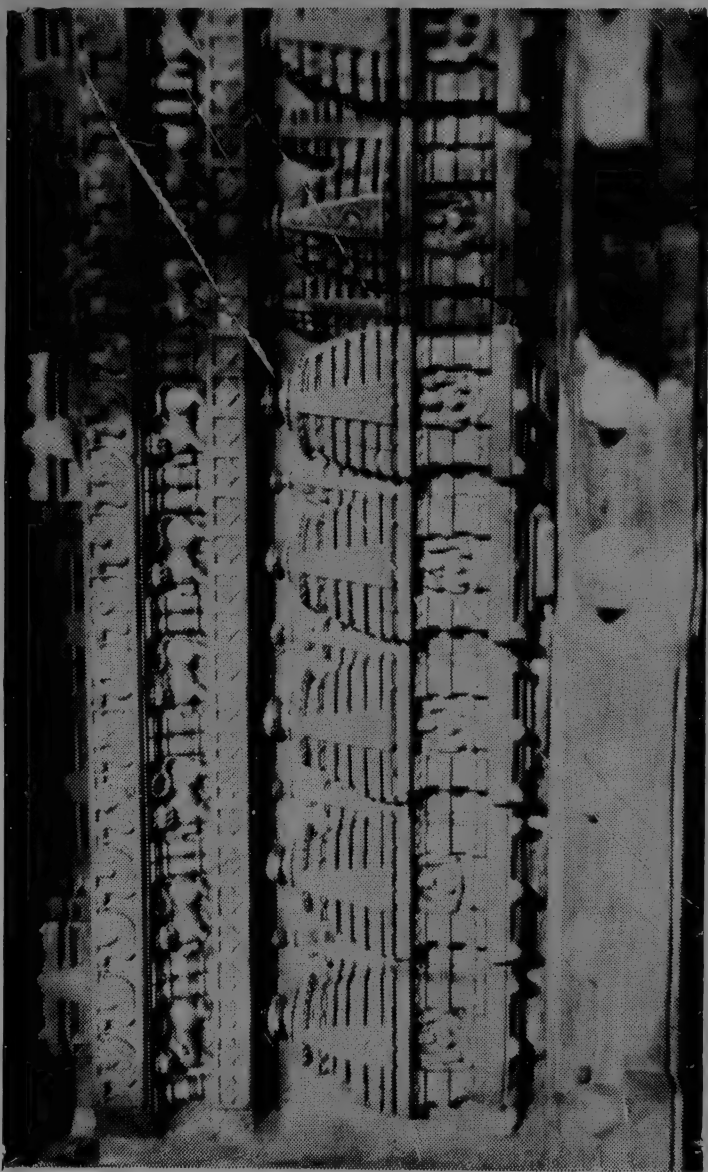


Fig. 28: *Asanapattika* of the Sabha - mandapa Trikutalaya - Palampet



Fig. 29 : *Female figure on the facing side of the eastern portico entrance Main temple Palampet*

Antarhita is another common and often repeated band in the **upapithas** under our consideration. **Griva gala**, **Kanta** and **kampa** are the synonyms of **antarhita**, which literally means neck. Ram Raz observes: "Of all the rectangular mouldings, a **campa** has the least height, and its projection, though generally equal to its altitude, frequently varies according to the position of the principle members which it is employed to connect or to separate; and it answers in every respect to the fillet or listel of the western architects".¹⁵ The **antrahita** is used in the kakatiyan **upapithas** to connect **mahapattika** with **pattikas**, **padma** with **kshudrapattika**^s and finally for connecting **urdhva** and **adhov-padmas**.

The chief characteristic feature of the Kakatiyan **upapithas** is that they are devoid of figure sculpture. But occasionally some of the bands are ornamented with floral scrolls and **ratnapattikas**. Further the **upapithas** contain a broad space on the top. Sometimes this space ranges from five feet to ten feet five inches (the **upapitha** of the temple at Kothapalli) wide and serving the purpose of a promenade for the devout pilgrims. It has been suggested by some: "Besides, in the Kakatiya temples the **upapitha** being broad and taking the shape of a platform with the temple standing on it in the centre, it serves the purpose of a **pradakshinapath**. In the Kakatiya temples **pradakshinapath** is not separately provided".¹⁶ But both inner and open **pradakshinapaths** are provided in the Kakatiyan temples.

The temples at Ghānpur, Pillalamarri, Palampet, Nagulapadu, Hanumakonda, Garla, Nidikonda etc. are the best examples to illustrate where facilities were provided for an open **pradakshinapath** on the broad space left on the top of the **upapithas**. At the same time the temples at Mogilicherla, Yendlapalli, Yarakavaram and Bayyaram are having facilities for an inner ambulatory. It may be stated in this connection that the early Chalukyan temples are both **sandhara** and **nirandhara**.¹⁷ A **sandhara** shrine has a closed perambulatory circuit between the inner **garbhagriha** wall and the surrounding exterior wall, whereas in a **nirandhara** shrine the **pradakshina** is to be made around it on the open court or terrace. In the later Chalukyan and Hoysala temples the inner ambulatory is strikingly absent except the Saraswati temple at Gadag, located in the Dharwar district.

The **upapatha** of the Gawtamiswara temple at Manthane is unique. (Fig. No. 10). The Kakatiyan **upapithas**, normally, contain plain or floral horizontal mouldings. But in this case it

has both horizontal and vertical bands. The **upana** is in the form of a **mahapattika**. It is surmounted by a **mahapadma** which in its turn succeeded by a series of **pattikas** with projections and recesses broken at regular intervals by the introduction of rectangular stone projections. These basal mouldings represent horizontal pattern. Then comes the **pada** or **bhitti** part of the **upapitha** which is divided into rectangular blocks by the introduction of structural pilaster. These pilasters are decorated with innumerable horizontal plain **pattikas** and crowned with capital mouldings. The space in between the pilasters is adorned with a **sthambika** surmounted by a **Nagari vimana** of **latina** type. This structural ornamental motif is canopied by a triforium floral arch standing on two slender pilasters. At the base and on either side of the columnetti are shown female figures in standing posture. There is a over-hanging **kapota** or cornice which is two and half feet deep. The lower edge of it is decked with **kudmala** ornamentation. The most interesting feature of this **upapitha** is the presence of a lateral bracket which springs from the shoulder of the wall pilaster and supporting the over-hanging cornice above. A bracket of this type is found on the **kirtisthambhas** of **warangal fort**. This is the only **upapitha** where the horizontal and vertical patterns are harmoniously blended.

11. Adhishtana:

The **adhishthana**, an essential member in view of the **Silpa** texts, is generally placed above the **upapitha** and below the walls of the **garbhagriha**, **antarala** and the **vedika** (dwarf wall) of the **sabhamandapa**. It supplements the function of **upapitha** in enhancing the height, beauty and security of the temple. A careful study of the **adhishthanas** of the early and medieval temples will enable us to know its evolution through the ages.

The **adhishthana** of the **Pallava** temples is of medium height. It contains normally a **pattika** or **mahapattika** as the lowest member and succeeded by a **tripatta**, **gala**, **padma**, **kshudrapattikas**, etc. It is observed that **vrittakumuda** is absent in the **Pallava adhishthanas**. Further the moulding **padma** is in a nascent stage of its evolution (Fig. No. 3). This optional member received due recognition at the hands of the early **Chalukyan** architects as early as c.A.D. 500. The **Durga temple** at **Aihole** stands on a particularly high and heavily moulded **adhishthana**.¹⁸ **Mahapattika**, **padma**, **tripatta**, **vritta-kumuda**, and a prominent **aligana-pattika**.

decked with a frieze of **Ganas** are the prominent mouldings. Here we see for the first time the representation of **kudus** on the **padma tara** of the plinth. The **adhishthana** of the Virupaksha temple at Pattadakal also has figure friezes on its **kapota**.¹⁹ Though the early Chalukyan **padma** showed some improvement over the Pallava counter part, yet its curvature lacks aesthetic touch (Fig. No.3). It appears that the Rashtrakutas followed the early Chalukyan traditions. The **adhishthana** of the Rashtrakutas edifices contain, **gajataara**, **tripatta**, Chalukyan **padma**, **mahapattika**, **kshudrapattikas**, **gala** cut into compartments by employing a pilaster motif etc. But a tendency to increase the number of moulding both plain and ornamental is noticed on the Rashtrakuta **adhishthanas**. The **adhishthanas** of the early Chola period are of medium height and contain a **pattika** or **mahapattika** at the base, **tripatta**, **kshudrapattikas** and **antarhita** in the middle, and finally a **padma-pattika** or **pattika** as a crowning member (Fig. No. 4). But gradually, in the later Chola temples i.e., after A.D. 1000, **vritta-kumuda**, **mahapadma** and **alpa-padma** occupied a position of prominence (Fig. No. 4). The **adhishthanas** of the Masilamanisvarar temple at Tiruvadutai, Gangajathdharar Isvaram temple at Govinduputtur, Manavalesvarar temple at Tiruvelvikkudi, Achalesvaram temple at Tiruvarur, Masilamanisvarar temple at Vada-Tirumullaivayil, etc. show the presence of the above mentioned mouldings prominently.²⁰ In some cases **vyalavari-kapota** and **vritta-kumuda** in between two **padmas** are noticed. But it is on the **adhishthanas** of the later Chalukyan and the Hoysala temples the decorative art reached its climax. Every inch of the Hoysala **adhishthana** is decorated either with intricate geometrical patterns or with **nara**, **gaja**, **hansa**, **asva** and **vyala malas**. The height of the **adhishthanas** is also considerably increased.²¹

The **adhishthanas** of the Kakatiyan temples are neither plain nor over crowded with ornamental designs and figure sculpture. The Kakatiyan sculptors maintained always judicious balance between architecture and art. A careful study of the Kakatiyan **adhishthanas** will enable us to draw the following conclusions.

- i. A sharp edged **tripatta** is normally used once in every **adhishthana**. The **tripatta** which has a flat or a rectangular edge in the Pallava, early Chalukya, Chola and Rashtrakuta **adhishthanas**, under went a change in the later Chalukyan temples. For example a sharp or pointed edged **tripatta** is noticed on the **adhishthana** of the Mahadeva temple at Ittagi. It is

probable that the Kakatiyas might have inherited this moulding from their over-lords — the later Chalukyas of Kalyani.

- ii. The moulding **padma**, both **urdhva** and **adhow** types, are used very frequently. It is used 15, 6, 5, 7, 6 7 and 9 times on the **adhishthanas** of the temples found at Nidikonda, Nagunur, Palampet, Sirigonda, Kothapalli and Nagulapadu respectively (Figs. 5, 6, 7, 8, 9). The starting point of the curve of **padma** moulding is generally connected with a triangular stone projection.
- iii. Sometimes the **pattika** or the **kshudrapattika** which serves the purpose of a base to the **maha-padma** is adorned with semi-circular stone projections. Infact the Kakatiyan **upapithas** and the **adhishthanas** are very often decorated with the semi-circular square and rectangular stone projections. These projections are used to counteract the horizontal pattern and to provide a pleasing contour to the **upapithas** and the **adhishthanas**. (Figs. Nos. 6, 7, 8, 9).
- iv. The **upana** invariably contains a **maha-pattika** and whereas the **kapota** may be a **pattika** or a **padma** surmounted by a **kshudrapattika**.
- v. The use of **pattikas** both big and small, in large quantity, normally increases the depth of the **adhishthana** and also provides scope for the pleasing inter-play of light and shade.
- vi. The **vritta-kumuda** which played a very prominent part in the **adhshthanas** of the early Chalukya and Chola temples is conspicuously absent in the **adhishthanas** of the Kakatiyan temples. "The section of that which is called **cumuda**, literally **nymphaea esculenta**, is a semi-circle projecting from a verticle diameter, and corresponds with the astragal, bead, or torus of the Greecian order".²²
- vii. The Kakatiyan **adhishthanas** are generally decorated with **vajrabandha** motif, drop ornamentation, miniature **kudus** and a row of semi-circular, triangular and rectangular projections on the upper and lower edges of the mouldings. The **alingana-pattika** of the **adhishthanas** in the temples at Ghanpur, Palampet, Panugal, etc. are decorated with a frieze of elephants.²³ But the most ornate **adhishthana** in the entire range of the

Kakatiyan temples is that of the Great Svayambhu temple erected in the centre of the Warangal fort. Though it was completely destroyed by the Muslims, the sculptured fragments that are distributed through out the Warangal fort unmistakably show that the **adhishthana** of this temple was originally decorated with **asva, hansa, gaja, vyal** and **ratnataras** (Fig. Nos. 11 to 15).

The following table will give us an idea about the height of the **upapithas**, and the **adhishthanas** of the Kakatiyan temples.

No.	Temple and place.	Upapitha	Adhishthana.
1.	Thousand pillared temple, Hanumakonda.	.....4'.8"	.....3'.5"
2.	Siva temple, Kothapalli	.....7'.	.....5'.7"
3.	Trikutalaya (Road side) Nagunur.	.....covered	.....6'.
4.	Another temple (Road side) Nagunur.	....do.....	.....6'.10"
5.	Temple in the centre of the village, Nagunur.	.....5'.5"	.....7'.6"
6.	Siva temple (with three porches) Nagulapadu.	.....6'.	.....5'.5"
7.	Erakesvara temple, Pillalamarri.	.....5'.8"	.....5'.2"
8.	Kondalamma temple, Garla.	.....4'.1"	.....4'.4"
9.	Main temple at Ghanpur.	.....4'.2"	.....7'.
10.	Siva temple in the village of Ghanpur.	.....4'.9"	.....3'.2"
11.	Siva temple at Nidikonda.	.....3'.5"	.....5'.
12.	Siva temple, Katakshapura. (inside the stone enclosure)	.....3'.5"	.....5'.
13.	The Great temple at Palampet.	.....6'.4"	.....6'.7"

It is evident from the above table that normally the **adhishthana** is higher than the **upapitha**. But in some cases the **upapitha** is higher than the **adhishthana**. For example the **upapithas** of the

Siva temple at Kothapalli and the Erakesvara temple at Pillalamarri are 7' and 5'.8" high, whereas the **adhishtana** are 5'.7" and 5'.2" high. It is also clear from the above table that the minimum height of the **upapitha** and **adhishtana**, put together, is 8 feet and the maximum height went up to 13 feet. This will give us an idea about the keen interest shown by the Kakatiyan architects in elevating the height of the building. It may be mentioned in this connection that these two architectural members, viz. **upapitha** and the **adhishtana**, occupied a position of importance in the later Kakatiyan temples. It is probable that this tendency started from the Thousand-pillared temple at Hanumakonda which was constructed by Rudradeva—the son and successor of Prola II. About the beauty, grace and the significance of the Kakatiyan **upapithas** and **adhishtanas** Prof. M.R.K. Sarma rightly observes: "Their myriad delicacies of form and the subtle play of light on their changing surfaces is the secret of the striking beauty of the exterior of the Palampet, Hanumakonda, Nagunur and Pillalamarri temples".²⁴

III. Pabhaga or wall proper

The architectural and artistic treatment of the exterior walls of the Kakatiyan temples can be studied under the following heads, viz. **pabhaga**, **varandika** mouldings, **kapota**, **vedika**, **asanapattika**, etc.

(a) Pabhaga

This is that portion of the wall content which intervenes between the **varandika** mouldings and the **adhishtana** of the **garbhagriha** and **antarala**. This middle portion of the wall is the most significant one in the exterior architectural scheme. A careful study of this part will give us some interesting information regarding the evolution of various types of architectural schemes employed by the architects to enhance the elevational elegance of the Kakatiyan temples.

In the first instance, the walls of the **garbhagriha** and **antarala** are left severely plain. This tendency we can observe in the early as well as later Kakatiyan temples. In the next stage, a plain central band running round the walls of the shrine is noticed (Fig. No. 16.) The next stage in the evolution of the exterior wall decoration is marked by the introduction of structural pilasters. But they are

very much limited in number. These pilasters are decorated with minimum number of plain *pattika* mouldings. The temples having this type of wall treatment are noticed in the Warangal fort, Madikonda, Hanumakonda, etc. In the next stage, the principle employed in making the wall content effective and pleasing is that of spacing out the surface by means of slender pilasters. Gradually the walls of the *garbagriha* and *antarala* are broken up with projections and recesses alternately. The central projection or the *raha* offset is normally bigger than the rest. The projections and the recesses on the exterior walls of the *antarala* and *garbhagriha* are generally in consonance with the graduated projections and recesses of the *adhishtana*. In the *salilantaras* or recesses so formed in between the offsets, are inserted ornamental structural motifs. It consists of a single or double *sthambikas* or pilasters canopied by a replica of Dravidian or Indo-Aryan turrets (Fig. Nos. 17, 18). They are very prominently noticed on the exterior walls of the temples found at Hanumakonda, Nagunur, Nagulapadu, Pillalamarri, Palampet, Ghanpur, etc. Before going to discuss their architectural and artistic merits, let us first find out the origin and evolution of this structural motif. Prof. M.A. Dhaky has studied this aspect very thoroughly by taking into consideration various temples distributed through out the length and breadth of India in general and that of the temples of Karnataka in particular. His views are reproduced here *in extenso*.²⁵

"We may now take up the problem of the origin of this decoration. Decoration such as of pilastered sham-niches crowned by superstructural models is practically unknown in the Lower Dravida-desa of the days before the Vijayanagara and Nayaka kings and then too it seems to have appeared under the influence of the architectural concepts of Karnata-desa. Hence Tamilnadu is at once ruled out as the place of origin of this conception. Some region, it is not unlikely, then, inside the Karnataka country itself, may possibly indicate the guide-line. There is, in fact, a small but significant piece of evidence, in the 'shrine-niches' applied on the front wall of the inner sanctum of the famous Durga temple at Aihole (ca 2nd quarter of the 7th century), probably a foundation of the late years of the emperor Pulakesin II of the house of the Chalukyas of Badami, or may be little later than his times. Not enough evidence comes for this convention from the side of Rastrakutas who seized power from the Chalukyas in the middle of the eighth century. In the Gangadevi region of Gangas—the later being one another Karnataka dynasty—, the architecture followed

in general the patterns and spirit of the architecture of the Lower Dravida-desa. But in the Nolambavadi of the Nolamba-Pallavas, a region above and east of Gangavadi and located between Kuntala proper and the Andhra-desa, we meet the first evidence of the application on the walls of niches with shrine-head crowns as at Arunacalesvara temple at Nandi and the Lakshmanesvara temple at Avani, datable as they are to about mid-ninth and the second quarter of the tenth century. When the later Chalukyas took over from the last Rastrakuta sovereign, that was in or slightly before 974, the temples that were next built in their typical idiom adopt this feature, as at Kalideva temple at Bagli of the date around 987. Then on, this feature is observable on many Chalukyan buildings, early or late.

"The earlier Chalukyan buildings up to ca 1000 show only one shrine-form, notably the Dravida for the models; for example at Bagli or, a little later, the temples at Sudi, and at Badami of this early phase of the later Chalukyan buildings. A few relatively later temples, too, seem to continue this practice. But side by side with the older practice of depicting only Dravida form, a new ground in depiction was already broken, that was soon after 1000, when on most Chalukyan temple-walls, an assortment of temple-forms other than and over and above the Dravida began to be employed. We have the first and the clearest evidence of this feature at the Kasivisvesvara temple at Lakkundi whose date could be around 1010, here, on the shrine walls, are seen Nagara and Bhumiya forms beside the indigenous Dravida. The convention seems to have gained popularity in the period of Chalukya emperor Ahavamalla Somesvara I (1142-1168) and his successors, and was followed with no less fervour in the principedom of the Kadambas. The practice seems to have continued even after the disappearance of Chalukyas, and the eclipse of the Kadambas, for some of the main features of the Kadamba idiom lingered on in the period of Yadava occupation and the hasty shifts of boundaries between the Yadavas and Hoysalas during their struggles for the capture of the **kuntala-desa** of the Chalukyas. The Hoysala architects, too, from the time of their oldest ornate buildings such as at Belur (1117) and Marale (1130) of the period of Visnuvardhana, adopted this convention, though in a few cases such as the Laksmidevi temple at Doddagaddavalli (1112), the typical Nagara and the Bhumiya forms one misses, a variety of Dravidian forms are there in evidence though. The fashion seems to have reached the neighbouring Andhra country where a variant style of architecture originating as a result of the

sympiosis of Karnatan and Andhra elements was developed or rather perfected under the Kakatiyas of Warangal. The forms one may notice there are exclusively Dravidian in the earlier instances, and in the next phase highly schematized Nagara or Bhumija, almost beyond recognition, have seemingly been employed".

It is evident from the above observation that the convention of decorating the exterior walls with the **pilaster - vimana** motif started in the early part of the tenth century in the Nolambavadi tract of Karnataka region. Till the tenth century, only the Dravidian form—characteristically the Upper Dravidian—was employed for the models. But the later Chalukyan and the Hoysala artists introduced the Nagara and Bhumija varieties, the earliest instances being found in the Kasivisvesvara temple at Lakkundi and the Trikutesvara temple at Gadag.²⁶ It appears that the Kakatiyan artists followed the later Chalukyan idiom and decorated the exterior walls with the **sthambika-vimana** models. They are shown on the offsets and in the **salilantarās**. A careful examination of these models found on the Kakatiyan temples will enable us to classify them into four categories and they are as follows.

(i) **Sthambika surmounted by a Nagara sikhara**

In this variety a **Nagara vimana** or **sikhara** of five, seven, eight and nine **talas** is represented on an ornamental **sthambika**. It contains a conical central offset and surmounted by an **amalarika** and **kalasa** (Fig. Nos. 17, 18). In one case a rounded **Nagara vimana** without a finial but with the **raha** offset is represented in one of the **salilantarās** on the exterior wall of a temple found on the road side at Nagunur (Fig. No. 18). It is also observed that in some cases the conical central band is decorated with vine designs. It appears that the Kakatiyan artists preferred to present a single spire or mono-spire, known in the **Vastusastra** as **Lati** or more frequently **Latina** on the top of a **sthambika** in the recesses of the exterior walls of the temples. The temples at Hanumakonda, Nagunur, Ghanpur, Garla, etc. are the best examples to illustrate this type of models. It is also noticed that in some cases the pilaster-framed sham niches, crowned by a **Latina** type of **Nagari vimana** and canopied by a **makara-torana** are represented on the bases of the **raha offsets**.²⁷

(ii) Pilasters crowned by a Dravida vimana models

This type of structural motif is found both in the **salilantarās** and on the projections. In this variety the superstructure is normally standing on either two slender and long pilasters or two short and stouter pilasters (Fig. No. 18). The **vimana** represents an **eka-tala** (single-storey) type with a rather shorter **griva** and surmounted by a cupola-formed **sikhara**. The cupola is adorned with prominent **cyma reversa** mouldings. The recesses on either side of the **griva** contain short pilasters. It is represented, only once, on the east wall of the Surya shrine and immediately to the right of the central **deva-koshta** of the Thousand-Pillared temple at Hanu-makonda (Fig. No. 19). It is used along with the Nagari **vimana** models, alternately in the recesses, on the exterior walls of the **tri-kutalaya** at Nagunur (Fig. No. 18). The **Dravida vimana** model standing on double pilasters is shown very prominently in the projections at Palampet and in the **salilantarās** at Nagulapadu. At Nagulapadu it is shown, as at Palampet, standing on two **sthambikas**, and contains a **kapota** ornamented with **kudu** arches. It is a **dvi-tala vimana** with a prominent **griva**. The facing side of the cupola are decorated with a **simhalalata** gable. The **kalasa** finial is standing on a square **vedi**. The curious feature of this temple is that it contains only the **Dravidian vimana** models and that too in the **salilantarās**. But at Palampet, the Nagari and **Dravida vimana** models are used alternately in the recesses and on the projections. Some of the later Chalukyan temples found in the Telangana region of Andhra Pradesh (eg. Chennakesava temple at Gangapur and the Pachchalasmesvara temple at Panugal) contain **Dravidian** spire motif on the projections of the exterior walls of the **garbhagriha** and **antarala**.²⁸ This convention of decorating the exterior walls with the **Dravida vimana** models is found on the walls of Kalideva temple at Bagli, Tarakesvara temple at Hangal, Siddhesvara temple at Haveri, Mallesvara temple at Kikkeri, Tripurantakesvara temple at Balagamve, Chennakesava temple at Marale etc.²⁹ The Karnataka models are more ornamented, canopied by **makaratoranas** with **simhalalata** and mostly contain **dvi-talas**.

(iii). Multi-storied Dravidian spire model

This whimsical type is found in the ruins of the Warangal fort. This must have been the part and parcel of the exterior wall of the Great Svayambhu temple located in the centre of the four **Kirti-sthambhas**. A set of three three-storied **Dravidian vimanas** are

shown standing on a double pilastered sham-niche. The **kapota** is adorned with a row of lozenge and diamond shaped designs from whose lower edge hangs intricately carved beaded drop ornamentation. The cornice of each storey is supported by a highly polished and short **sthambikas** and each storey is separated from the other by a deep recess. The **griva** is surmounted by a cupola, the facing side of it contains a conical band of floral designs and the corners are adorned with **cyma-reversa** mouldings. The finial is in the form of a **kalasa**. **Hansas** with highly stylised tails and holding probably a bunch of fruits with their beaks are inserted in the centre of each story. The entire background is pleasingly decorated with intricate geometrical designs and motifs, perhaps to increase its depth. The fertile imagination, consummate skill and the insatiable quest for inventing new and novel models of the Kakatiyan artists are best illustrated by this example (Fig. No. 20). A **Dravidian vimana** model depicting a three-storied hall temple is found on the top of a sham-niche in one of the recesses of the Mallesvara temple at Kekkeri (A.D.1111). But this Dravidian model differs considerably from the Kakatiyan version in ornamentation, representation and above all in the very shape of the superstructure.³⁰

(iv). Nagari and Dravida models on the Deva-koshtas

The Kakatiyan architects, sometimes, at appropriate intervals and particularly on the **raha** offsets of the exterior walls, has introduced an ornamental niche or shrine. They are provided with wide eaves and canopied by either Dravidian or Indo-Aryan spires. They are mainly intended to enhance the architectural and artistic beauty of a temple and to provide accommodation for the **parivara-devatas**. The Thousand Pillared temple at Hanumakonda, the main temple at Palampet and the Gawtamisvara temple at Manthane are having ornamental shrines on the exterior of the shrine walls and on either side of the **antaralas**. The niches at Palampet are double-storied and possessed ornamental eaves and perforated stone screens. The parapet wall (**vedi**) of the niches is normally decorated with floral and geometrical designs, animals, human figures, etc. The superstructures of these niches is supported by a single or double pilasters on either side. The ceilings are generally flat depicting a full blown lotus with a rosette in the centre. The most significant and interesting feature of these niches is the superstructure. It is on this basis we may divide the Kakatiyan niches into three varieties.

i. In this variety the superstructure contains three Nagari **vimanas** of **Latina** type. The central one is normally bigger than the others. All the **vimanas** have a central conical offset starting from the first **tala** and extending up to the **griva**. They are crowned by an **amalarika** and a rounded **kalasa**. The **venukosa** of these **vimanas** is decorated with wedge-shaped **malas**. The superstructure of this type is noticed on the niches of the Thousand-Pillared temple at Hanumakonda (Fig. No. 17).³¹

(ii). This is a very interesting one and represents a composite type. It is found on the central offset of the east wall of the Surya shrine of the Thousand-Pillared temple at Hanumakonda (Fig. No. 19). The lower part shows an **eka-tala Dravida vimana**. The first **tala** has a row of pilasters with lotus designs in the recesses and a projecting **kapota**. There is a wide **griva** crowned by a combination of three **ayatasra Dravida Sikaras** with a row of three **kalasas**. The central facing side of the cupola is very gracefully decorated with **simhalalata** gable. The **venukosa** of this part of superstructure is adorned with a wedge-shaped **mala**—the characteristic feature of the **Nagari vimana**. In the portion above this are shown again three **vimana** models standing on pilasters. The central one which is a replica of the lower composite model stands on double pilasters. The **vimana** models which are shown on either side of the central one represents a rounded **Nagari vimana** of **Latina** type. In this superstructure the Kakatiyan artists ingeniously combined the **Nagari** and **Dravida vimana** types. The whole composition is canopied by a over-hanging cornice, the lower edge of it is decorated with semi-circular and triangular elevations. In the whole range of the Kakatiyan **vimanas** this occupies a unique place for its composite nature. A superstructure of a **mishraka** (syncretic) class, showing the combination of vertical and horizontal **Dravida** and **Nagari kutas** are represented on the walls of the Kattesvara temple at Hirehadagalli.³² It is a crisply carved model of a three-storied **Dravidian vimana** with the usual **Dravidian karnakutas** (temple aediculae at the corner) and the **bhadra-salas**, but the **kutas** flanking the **salas** are of the **Nagari** class.³³

(iii). This variety represents the Kakatiyan variety of **Bhumija sikhara**. (Fig. No. 21.) It has been suggested that “a **Bhumija sikhara** consists of a storied arrangement of (**Latina** shaped) **kutas** or **sringas** placed over miniature **sthambhas**, arranged in rows, creating an illusion of vertically thrown necklaces of gigantic beads (**sringanam malika kramah**). There is no **venukosa** of the **Nagari**

form but the **madhyalata** receives a strong central emphasis in the shape of a **mala**".³⁴ It is represented on the top of a niche located on the left side of the **antarala** of the Gawtamisvara temple at Manthane. It is a three-storied **Bhumija sikhara**. The **urahsringas** are shown on either side of the **mulasringa**. The **griva** is in the form of a square **vedi** and it supports the **amalasarika** and the **kalasa** finial. The **madhyalata** is very prominently shown. There is a representation of a sham-niche, on the first **bhumi** of the **mula-sringa**, which contains two ornamental **sthambikas** canopied by a **surasena** arch with a **kirtimukha** at the apex. A human figure standing in **samapada-sthanaka** posture is shown in the centre of the niche. This **Bhumija** model departs from the normal type in one respect, i.e. the **kuta-sthambhas** or the **sringasthambhas** which normally support the **kuta-sringas** are conspicuous by their absence. But this type of **sikhara** is some what akin to the **Bhumija sikhara** that is found on the **garbhagriha** of the Mule Sankaresvara temple at Tiruvekere (late 13th century A.D.).³⁵

It is to be noted here that sometimes figure sculpture both secular and sacerdotal are introduced on the wall projections. For example the projections on the exterior of the main temple at Ghanpur, the Thousand-pillared temple at Hanumakonda and the Gawtamisvara temple at Manthane contain the figures of Gods, Goddesses, male and female musicians and dancers. But the exterior decorative art reached its climax on the exterior walls of the main temple at Nagulapadu (Fig. No. 22). Female figures in all the conceivable positions and postures and the Gods and Goddesses are carved on the projections and inside the sham-niches arranged in the **saililantar**as. (Fig. No. 23).

It may not be out of place here to note that in some of the later Chalukyan and the Hoysala temples, distributed in the Karnataka region, are decorated with a thick, projecting and highly ornamental band running on the centre of the exterior walls of the **garbhagriha** and **antarala**. This peculiar feature is noticed on the exterior walls of the Lakshminarayana temple at Adagar, Narayana temple at Ane-Kannambadi, Kedareshvara temple at Nagalapura and the Naganatha temple at Aundh.³⁶ But this has been discontinued by the Kakatiyan artists. Instead, they have introduced a flat **pattika** with **vajrabandha** ornamentation running on the centre of the wall projections of the shrine, but not in the **saililantar**as. If the walls are plain and devoid of projections and recesses a plain band with a narrow recess on either side runs round the exterior without any interruption (Fig. No. 16).

(b). **Varandika mouldings**

These architectural and ornamental mouldings are found generally below the kapota and on the top of the pabhaga or wall proper. These, along with the mouldings on the upapitha and adhishthāna represent the horizontal pattern whereas the projections and the recesses on the wall proper represent vertical pattern.

The Pallava architects, it appears, did not pay any attention to these decorative bands and hence the famous Vaikuntha Perumal, Matangesvara Muktesvara and Tripurantakesvara Pallava temples at Kanchipuram are devoid of them, save a few plain and flat bands.³⁷ In the Vaikuntha Perumal temple the pilasters crowned by kutas and salas are extended up to kapota, whereas in the Kailasanatha temple the capital mouldings of the vyala-sthambikas adorned the varandika-bandha.³⁸ The early Chalukyan temples at Papanasanam, Pattadakal, Alampur, Aihole, Badami, Mahanandi etc. are not having varandika-pattikas of any significance.³⁹ In the early Chola temples the varandika part of the wall is decorated with the capital of the pilasters which are plain and horizontal and sometimes in the form of vertical blocks with a recess in between.⁴⁰ In the later Chalukyan and Hoysala temples at Belur, Halebid, Gadag, Dambal, Ittagi, Doddagaddavalli, Mosale Basaral Badami, Nugihalli, Tiruvekere, Kuppalur, etc. the varandika mouldings are conspicuously absent.⁴¹ It is probable that the Hoysala artists who concentrated more in decorating the shrine walls with the sthambika-vimana models and elaborate figure sculpture might have neglected the varandika decoration. Further there was no need also to introduce additional decorative bands on the exterior of the Hoysala temples as sculpture already dominated architecture. Yet we notice in some solitary specimens, viz. the Tarakesvari temple at Hangal, Ramalingesvara temple at Nandikhandi and the Mahadeva temple at Ittagi, the existence of these decorative mouldings but they are broken and confined only to the wall projections.⁴² In this respect the Kakatiyan architects broke a new ground. It is likely that the artists with the intention of introducing this new and novel feature introduced minimum number of sculptures and ornamental designs and motifs. But the main temple at Nagulapadu is an exception, for in this temple the figure sculpture and varandika mouldings are shown very prominently. Let us trace out the evolution of these mouldings by taking into account various Kakatiyan temples.

In the first instance, the **varandika** portion is adorned with plain, flat and horizontal bands.⁴³ In the next stage the shape and the size of the bands underwent a change of considerable significance. The temple which is standing at the foot of a small hillock in the village of Nagunur and the **trikutalaya** at Kondiparti illustrate this change (Fig. No. 16). In these cases two projecting **tripattas** with a recess in between is shown prominently. The Venkatesa-gudi, located in the Warangal fort, records further development of these mouldings. In this case not only the number of bands are increased but also they are arranged strictly in accordance with the vertical projections and recesses of the exterior walls of the shrine. The lower most band is in the form of a **tripatta** with a pointed edge. It is followed by a **urdhva-padma** moulding. These two bands are connected at regular intervals by rectangular stone blocks projecting vertically. Then comes the **patta**, the lower edge of it is decorated with triangular and semi-circular elevations. These mouldings are canopied by a **maha-pattika**. All these bands are separated by deep recesses in between them.

The **varandika** mouldings reached its climax of graceful fluency on the walls of the temples at Hanumakonda, Nagulapadu, Pillalamarri, Ghanpur, etc. (Fig. 22)⁴⁴. The **trikutachala** at Hanumakonda and the main temple at Nagulapadu contain the maximum mouldings, numbering six. The two basal bands of the above mentioned temples represent **urdhva-padmas** having knife-like edges. The other bands show **pattikas** with **padma** bases. The deep cavity in between these bands and the light and the shade effect produced by them in different seasons is simply splendid. It appears that the Kakatiyan artists paid some special attention to achieve pleasing inter-play of light and shade effect by introducing bands of various shapes and sizes, whereas the Hoysala sculptors tried to increase the beauty of the edifice by introducing endless floral and figural compositions and in that process they have failed to maintain the judicious balance between the architecture and art.

Special mention may be made in this connection about the two temples constructed by the Kakatiyan subordinates and located at Nagunur and Manthane. The two lower mouldings, in the **trikutalaya** at Nagunur, as usual arranged horizontally, but the surmounting one surprisingly represents vertical pattern (Fig. No. 24). This is the only Kakatiyan temple where the horizontal and vertical patterns are very pleasingly blended in the **varandika** mouldings. The beginnings of this type of decoration may be traced back to

the 'Melgudi' Jaina temple at Hallur. The exterior walls of this temple are broken up into offsets by the introduction of pilasters. The pilasters are provided with capital mouldings and they represent the horizontal pattern. The four-square bracket placed above the capital mouldings and below the cornice is having vertically projected arms representing vertical pattern.⁴⁵ Its further development is noticed in the Chamundaraya Basti, located on the Chik-kabetta hillock, Sravanabelgola.⁴⁶ But the Nagunur version is a refined one where the horizontal and vertical patterns are shown continuously running round the temple and that too in accordance with the projections and the recesses of the exterior wall.

The Gawtamisvara temple at Manthane gives us some more interesting information in this connection. This has got two projecting pattas with a wide recess, just below the over-hanging cornice. The peculiar feature of this temple is that it has a lateral bracket, a replica of the bracket which supports the lower architrave of the Kirtisthambhas of the Warangal fort, the lower end of which is fitted in a socket specially designed on the corners of the wall and the upper one is fitted in a hole prepared on the underside of the massive eave. These lateral brackets are arranged on the four corners of the wall (Fig. No. 25) It appears that to support the massive over-hanging cornice and the chajja slabs, the Kakatiyan architects, introduced the lateral bracket here and the madanikas at Ghanpur and Palampet. This is the only temple which has this type of bracket closely associated with the varandika mouldings. It is curious to note here that the main temples at Palampet and Nagunur are not having these mouldings and in both the cases the projections and the recesses of the walls are directly carried up to the eaves.

(c). Kapota or cornice

The Kakatiyan temples contain both deep and short cornices. The temples at Palampet, Pillalmarri, Nagulapadu, Ghanpur, Manthane, Hanumakonda, etc. have bold and over-hanging cyma-reversa cornices. At Palampet it is three feet deep and contains as many projections as there are on the adhishtana below. The underside of it is divided into various compartments by introducing vertical and horizontal rafters. The underside of the rafters and the edges of the cornice are decorated with rows of hanging lotus buds. Normally the cornice of the sabha-mandapa is deeper than the garbhagriha and antarala. The top portion of the kapota, in

some cases only, contains a parapet. The parapet walls of the temples of Pillalmarri (Namesvara and Erakesvara), Manthane and Panugal (**trikutalaya** located outside the village) are decorated with the miniature **vimana** models. About this feature, M. Rama Rao observes: "Another peculiar feature of the Kakatiya temples is a row of miniature **vimanas** of brick on the edge of the roof. These are found in the Erakesvara and Namesvara shrines of Pillalmarri and the triple-shrine at Panugal. These rows of **vimanas** are similar to the **kuta**, **panjara** and **sala** found in similar places in the Pallava temples and the **chumchu** of the Vijayanagara times"⁴⁷ It may be noted here that the decoration of the parapet with the miniature **vimanas** was not invented by the Kakatiyan artists. It was used as early as seventh century A.D. by the early Chalukyan architects. The parapet which surmounts the heavy cornice of the outer walls of the Papanatha temple at Pattadakal (A.D. 680) has ornamental shrines.⁴⁸ It is probable that the Kakatiyan artists inherited this device from the later Chalukyas. Further in the case of Manthane, the miniature **vimanas** are not made out of brick but carved in high-relief on the facing side of the massive architrave placed on the top of the projecting **kapota**.

(d). **Vedika**

The **vedika**, one of the component parts in the architectural scheme of a temple, made its appearance as early as fifth century A.D. The early Chalukyan temples, viz. Ladh Khan (ca. A.D. 450) and the Durga temples (ca. A.D. 500) at Aihole and the rock-cut temple No. 2 at Badami are provided with **vedikas**.⁴⁹ It serves the purpose of a base for the outer pillars which support the superstructure of the hall, placed in front of the sanctum sanctorium. It received further recognition and importance at the hands of the early Chalukyan architects in the Papanatha (ca. A.D. 780) and the Virupaksha (ca. A.D. 740) temples at Pattadakal.⁵⁰ In the later Chalukyan and the Hoysala temples viz. Kallesvara temple at Bagali, Venugopalaswami temple at Magali, Bhimesvara temple at Nilagunda, Kesava temple at Somanathpur, Chennakesava temple at Belur, etc. the **vedibandha** is over-loaded with ornamentation.⁵¹ A careful comparative study of the art motifs employed by the later Chalukyan, Hoysala and the Kakatiya artists to decorate the **vedika** will enable us to deduce that the Kakatiyas not only followed the Karnataka art traditions but also tried their best to introduce certain novel features.

The **vedika** or the dwarf wall of the Kakatiyan temples, normally runs round the **śabha-mandapa** and the portico. But in the **trikutalayas** it is arranged in between the shrines. In this case the **vedika** serves the purpose of a connecting link between the shrines. Its height ranges from two to three feet. In the temples under our survey, the **vedika** not only provides a firm base on which the outer pillars of the **śabha-mandapa** stand but also serves the purpose of a platform for the uni-celled miniature shrines intended for the accommodation of **parivara-devatas** (eg. Ghanpur and Palampet). The most significant point of difference between the **vedikas** of the Karnataka temples on the one hand and the **vedikas** of the Kakatiyan temples on the other hand is that the later are not over crowded with ornamental details. The inner and the outer sides of this dwarf wall, in the Kakatiyan temples, is normally decorated with two **pattikas** and a **gala**. The **gala** is usually cut into square compartments by the introduction of pilasters. The square compartments are adorned with **ratnapushpa** motifs. The lower and upper **pattikas** contain **gaja-tara** and a row of semi-circular elevations (Fig.No. 26)

(e) **Kakshasana or asanapattika**

The **kakshasana** or **asanapattika** is normally found on the **vedibandha**. The early Chalukyan artists were responsible for its introduction and it appeared first in the Ladh Khan temple at Aihole. Percy Brown rightly observes: "Another element in the temple (Ladh Khan) is the stone seat of the portico with its sloping back rest. Here is seen the beginning of the **asana**, which developed into an ornamental feature used with considerable effect in the entrance halls of many medieval temples".⁵² In the later Chalukyan and Hoysala temples the **asanapattikas** are decorated with mythological scenes, miniature **Dravida** and **Nagari vimanas**, floral and geometrical designs and male and female figures in various positions and postures, (eg. **Trikutesvara** temple at Gadag, **Amritesvara** temple at Amritapur, **Chennakesava** temple at Belur, **Venugopalaswamy** temple at Magala, etc).⁵³

Both plain and highly ornamental **asanapattikas** are found in the Kakatiyan temples. The **Namesvara** temple and the triple-shrine located very near to it in the village of Pillalamarri are having plain **asanas**. But the temples at Ghanpur and Palampet are having beautifully carved **asanapattikas**. At Ghanpur it is adorned with three decorative bands. The lowest one contains a row of big and small **Nagari vimanas** of **Latina** type. The top most band depicts

a frieze of **hansas** and the intervening one with **pilaster-ratnapushpa** models (Fig. No. 27). The **asanapattika** which runs round the **sabha-mandapa** and the porches of the main temple at Palampet contains two ornamental bands. The lowest one shows the representation of Gods, Goddesses, wrestlers, Jaina **Tirthankaras**, erotic sculptures, dancers, drummers, etc. The succeeding band is adorned with **pilaster-ratnapushpa** models. The **alingana-pattika** is in the form of a plain tapering **pattika** (Fig. No. 26). The triple-shrine located nearly a furlong away from the main temple at Palampet has some very interesting decorations on its **asanapattikas**. The stone-seat that runs round the **sabha-mandapa** and the porch depicts pilaster framed sham niches surmounted by **Nagari vimanas** of **Latina** type. The prominent component parts of these **vimanas** are, horizontal **talas** with **cyma** cornices, **madyalatas** decorated with floral scrolls, square **vedikas** and flattened **amalasarikas** with **kalasa** finials. In between these bigger **vimanas** are inserted miniature **vimanas** of the same type. Seated Goddesses are shown inside these sham niches. The top portion of this **asanapattika** contains two **pattikas** and a **gala**. The **pattikas** are decorated with **hansa-tara** and **vajra-bandha** motifs. The **gala** is cut into rectangular compartments by the introduction of double circular **stambikas** - a peculiar feature never found in any of the Kakatiyan temples. It appears that the Kakatiyan sculptors showed liking for the square type of pillars, yet they could not resist the temptation of representing the circular columns which were profusely used by their later Chalukyan masters, at least in the form of ornamental motifs. The rectangular compartments are filled with **vyalas** (Fig. No 28.) The **asanapattika** which connects the shrines (as the temple is a **trikutalaya**) differs from that of the **sabha-mandapa**. In this case the pilaster-framed sham niches are canopied by the **Dravidian** and **Nagari vimana** models alternately. The **Dravidian vimana** is of a **dvi-tala** type with deep recesses in between them. The facing sides of the domical roof contains a graceful **kirtimukha** motif. Male and female musicians and dancers are shown inside the niches. The **Nagari vimana** of **Latina** type contains five **talas**, a prominent conical central band, **amalasarika kalasa** finial and standing on a single ornamental pilaster. The upper portion is decorated with **hansa-tara**, **ratnapushpa-pattika** and **vyala-mala**. The facing sides of these **asanapattikas**, particularly on the portico entrances (eg. the main temples at Warangal fort, Ghanpur and Palampet), are decorated with graceful female figures (Fig. No: 29).

Construction of the walls

The walls of the Kakatiyan temples are double through out. The inner walls of the shrine and ante-chamber are normally built of well dressed blocks of stone laid horizontally and those of the outer walls are constructed with upright blocks. In some cases, the outer walls are also constructed with huge blocks of well-chiselled masonry laid horizontally. This is evident from the walls of the subsidiary shrines at Ghanpur and Palampet. It is to be noted here that the whole structure is erected with out mortar and that the joints of the stone blocks are fitted in a manner which reveals the great skill of the Hindu architects of this period. An echo of the skill of the Kakatiyan architects in constructing the temple walls where the joints are difficult to locate is found in the Kondiparti inscription of Saka 1162. It records: "Around that triple-shrine there is the all-glorious parapet-wall, constructed by Kata, which possessed plentifully a series of closely joined capitals done in blue stone, and which appeared as a single huge stone carved and raised with great efforts by stone masons having been built without joinings being visible"⁵⁴ A close examination of the wall-joints of the pillared pavilion located in front of the *trikutalaya* at Hanumakonda and also the foundations of the Svayambhu temple in the Warangal fort as revealed through excavations, unmistakably show that in some cases iron clamps are used to fasten the stone walls securely and closely. Granite, sand-stone and the black-basalt are used for the construction of temples. But black-basalt is normally used for the central pillars and ceilings and for the door-ways of the *antarala* and *garbhagriha*. The main temple at Nagulapadu is an exception for the whole of it is constructed with the black-basalt.

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The Simhachalam Temple

Dr. K. SUNDARAM

Background

The Simhachalam temple is picturesquely situated on a hill, 800 feet above the sea level, in a tiny hill range, of the Eastern Ghats, at a distance of 10 miles from the north of Visakhapatnam.¹ The hill on which the temple stands is locally known as the "Simhachalam", which etymologically means the hill of the lion. The presiding deity of the temple is Varaha Narasimha which is a combination of man-lion (Naarsimha) and boar (Varaha) incarnations. The deity is popularly known as Simhadri Appanna.

Simhachalam and its environs formed part of Kalinga and the history of the tract is associated with the political history of Kalinga. This tract was the bone of contention between the royal dynasties which ruled from Vengi in the south and Mukhalingam, and Cuttack in the north. This sea-saw of political struggle made this tract responsive to the cultural influence from the South and from the North. The culture of this region was thus an admixture of the traditions coming from the Orissa and Andhra. In recent times the Pusapati family of Vizianagaram was responsible for the continued prosperity of the Temple.

Origin of the Temple

The origin of this temple is shrouded in mystery and legend. Probably it was founded in about 9th Century A.D. The inscriptional evidence starts from the reign of Kulottunga, the Chalukya Chola ruler (A.D. 1076—1118) who was responsible for introducing Tamil culture into this region of Kalinga.² From 11th century it grew into a Vaishnava Centre. In the 13th century the entire temple was renovated by Narasimha deva (A.D. 1237—63), the Ganga ruler who was responsible for building the Konarak temple. Under the patronage of the Gangas and under the care of Madhava Saints like Narahariteertha the temple became an important Vaishnavaite centre.³ The successive royal dynasties endowed the temple liberally. Krishnadevaraya the famous king of Vijayanagara in the

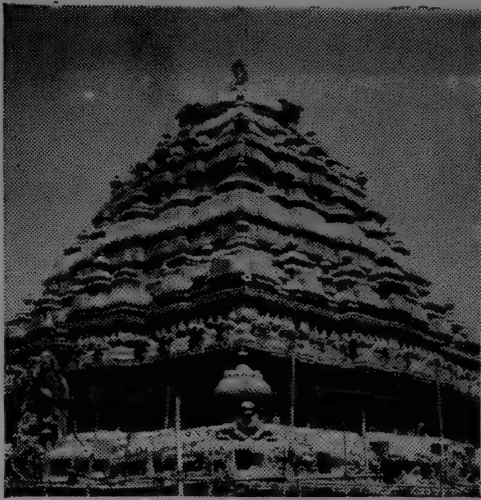


Fig 1 : *The Simhachalam Temple*
General view of the Vimana



Fig 2 : *The Simhachalam Temple*
General view of Vimana and
the Mukha Mandapa

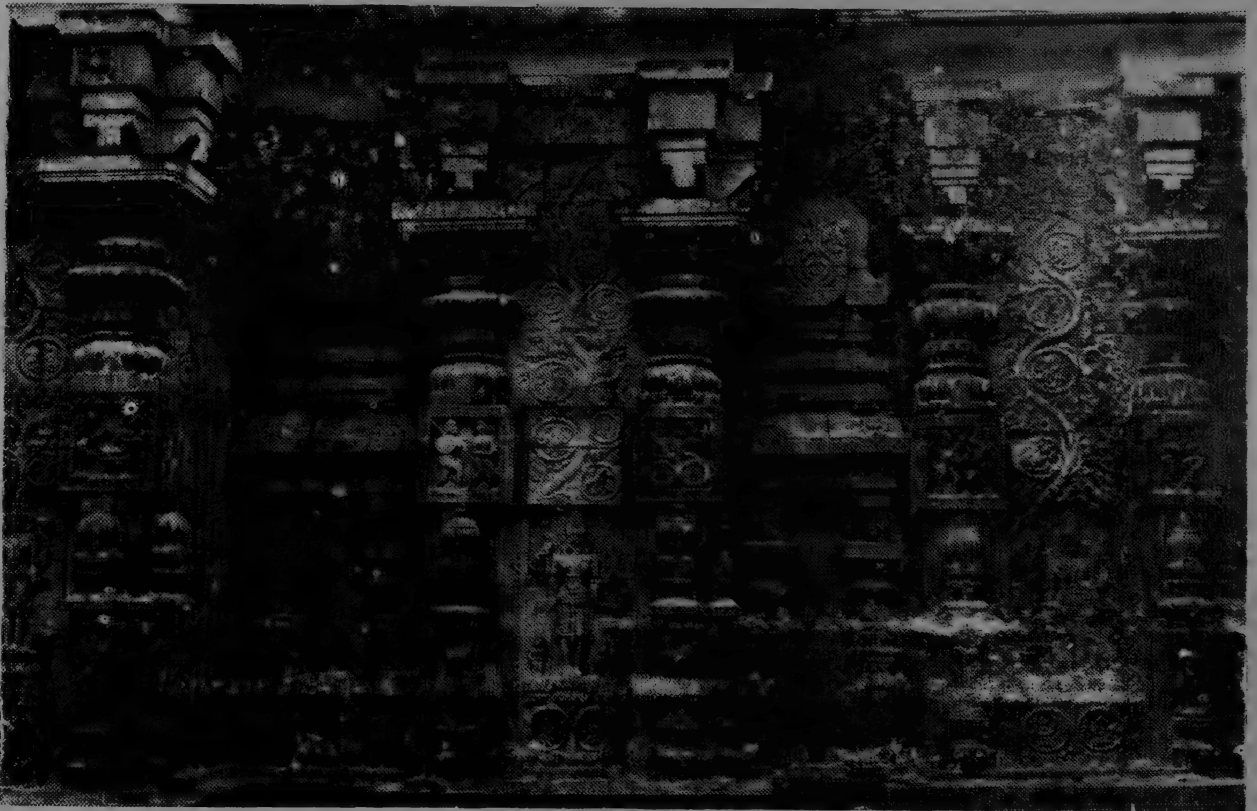


Fig 3 : *The Simhachalam Temple*-details of the sculpture on the walls
of Mukhamandapa

course of his victorious military campaign halted at Simhadri and endowed the temple liberally. Though it was subjected to predatory raids twice, it was once again revived in the modern period by the liberality of the Pusapati family of Vizianagaram. It may also be mentioned that quite recently a third raid was attempted on the temple and most of the precious valuables were stolen. However, the stolen ornaments were recovered and today the deity shines in ancient glory.

The Temple

The actual temple consists of Garbhagriha (main shrine), Mukha Mandapa (pillared hall), Asthana Mandapa (Assembly hall) and Tiruchuttumala (Cloister). In addition to the main complex, there is a Kalayanamandapa situated at the North-eastern corner of the main complex. The Mukha-Mandapa, Asthana Mandapa and the Kalyana Mandapa are distinguished by a variety of pillars. In recent times other subsidiary shrines were built and the enclosure wall was constructed. Under the patronage of the Pusapatis, steps were built to reach the temple. The main shrine as well as the Mukhamandapa received renovation in recent times. In addition, a motarable road was laid to facilitate easy access to the shrine. In tune with modern times, a small town on the up hill and a bigger town at the foot of the hill grew making the Simhachalam resemble the famous temple of Tirupati.

The main deity of the Simhachalam Temple is an unique image. It is the combined image of Varaha and Narasimha. Throughout the year, the image is covered by an unguent of sandal paste. It is exposed to the view of the pilgrims only on the 3rd day of Vaisakha (March-April). This day, known as, Akshaya Trithiya is an important festival day and the real image of the deity is exposed to the view of the public after elaborate rituals. In this form, he stands in a tribhangi posture only with two hands, the head of a boar and the tail of a lion on a human torso. The deity is usually worshipped according to the ritual found in the Pancharatra Agama. Special rituals are performed on all festival days.⁴

Architecturally, the Simhachalam temple is unique. It combines the traditions coming from Orissa and the Dravida country. The central shrine is built according to the canons found in South Indian Silpa Sastras. The internal construction as well as the upper tiers of the Mukhamandapa show unmistakable evidence of

Orissan tradition. The main shrine is a Panchatala Vimana of the Dravida order. In spite of the recent renovation, it retains its structural vigour of a typical Dravida construction. It has moulded adhithana, a bhitti or wall portion with pilasters, a prastara consisting of five talas, griva, sikhara and stupi. The Mukhamandapa resembles a Pidha of the Orissan type. The upper part of the Mukhamandapa consists of gradually diminishing pidhas or platforms.

Most of the pillars found in the Simhachalam temple can architecturally be compared with the pillars obtained in the Deccan region. They have the round base and the shaft is cut into zones for ornamentation of sculptural designs. The capitals are marked by Padma, Phalaka and Kapota. The dexterity of the craftsmen can be seen mostly on the pillars of the Kalyana Mandapa. Here there are intricate devices to make each pillar a distinguished entity. Some of the pillars are adorned with the full size figures of chauri-bearers. One particular pillar is adorned by nagabandha. Some of the pillars also show the typical knife-edged section which is to be seen in the pillars found in the Deccan region.

Sculpture of the Simhachalam temple can be found on the outer-walls of the Garbhagriha and Mukhamandapa, on the pillars of the Asthanamandapa, Tiruchuttumala and Kalyanamandapa. There is a little carving consisting mostly of elephants at the base of the entrance portico and the Kalyanamandapa. Most of the sculpture bears resemblance to sculpture of the Orissan temples. The designs of creepers and geometrical designs are typical of the Orissan tradition. The same is true of motifs of Gaja Vyala, Naganagini, Alasa Kanyas and Mithunas. The images of the king on the outer walls of the main sanctum, the figures of the male and female warriors, the minute carving of royal processions are some of the most delightful among the carvings. The Simhachalam temple presents on a pillar of the Kalyanamandapa a forceful presentation of Nagabandha. The sculptor shows also a mastery in carving the figures of dancers and musicians on the pillars. The mithunas carved in the lower part of the pilasters of the Mukhamandapa are badly damaged. The Alasakanyas carved on the pillars of Tiruchuttumala are graceful. The cult images show inferior craftsmanship when compared to the decorative sculpture. The cutting and chiselling of hard rock show the deterioration of the craftsmanship. From the evidences of the sculpture, it must be said that the craftsmen hailed from Orissa.

Turning to iconography the temple is a treasure house of Vaishnava icons. The most important are the several forms of Narasimha. The sculptor carved these figures basing himself on the Dhyana slokas and stavas of Narasimha.⁵ There are forciful representations of the incarnations of Vishnu. The images of Sarangapani, Ananta, Sankha and Padma Nidhis are some of the rare specimens found in the temple. Several standing images of Vishnu can be identified on the basis of the Rupamandana as one of the 24 forms of Vishnu. Besides the stone icons, there are several metal images of the deities found in the temple. Recently a small hoard of metal images was discovered. They include several icons of the Vaisnava pantheon. The metal images appear to have been acquired in course of several centuries.

The temple is important for the stone inscriptions carved on the walls of the temple. The earliest inscriptions belong to the reign of the Chalukya Cholas. The main bulk of inscriptions pertain to the royal family of the Gangas. The victorious campaign of Krishnadevaraya is attested by three inscriptions prominently carved on the pillars and the wall of the temple. The language of the inscriptions is mainly Telugu. There are, however, unmistakable traces of Orissan influence on the language of the inscription as well as reckonings adopted in the inscriptions.

The importance of the Simhachalam temple on the neighbouring areas is now as prominent as it was in medieval times. Its cultural influence extends from the Godavari to the region of the Mahanadi and festivals are attended by tens and thousands of people. Particularly, the villagers of Visakhapatnam and Vizianagaram districts are deeply attached to the deity and show great veneration. Its annual income today stands at the point of 60 lakhs. It maintains several institutions and employs number of people in the conduct of ritual and administration. The temple thus influences the cultural and economic life of the region of Visakhapatnam District.

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The Kalamkaris in the Temples of Andhra Pradesh

Dr. D.N. VARMA

Background

No saga of Andhra temples can ever be complete without a discussion of the multi-facet charm of the Andhra temple hangings for it were these Kalamkaris which provided a visual, colourful and concrete clue to otherwise abstract maxims and went a long way in providing the temples with the heart beats of a living organism in the late medieval times. It is indeed a pity that while the glorious contribution of the Andhra temples towards the development of the form of the Indian temple, towards the synthesis of the northern and southern architectural traditions and towards the evolution of iconographic and sculptural forms has been duly realised the typical temple hanging of Andhra Pradesh never received its due. If at all they were noticed it was after they had been shorn out of their context.

What actually was the proper context? The temple in medieval times was not only a place of worship but was also the nerve centre of corporate life. It was here that the children were educated, the elders met and discussed their problems and the entire community received its entertainment. It provided the stage for Bharat Natyam and Kuchipudi dance, it provided the platform for the performance of the Hari-katha and recitals of Bhagvata and Ramayana. The colours forms and sounds from the temple not only evoked the fragrances of human life but also fixed the images of the fluid streams of memory and dream which governed the moral and ethical outlook of the community.

One has only to visualise the back drop of a Kalahasti kalamkari, while a performer is giving a performance of Harikatha to have some understanding of its proper role. The Ragas are changing from Malkosa, Mohana to Kanada. The talas (beats) are changing and so are the feet movements. The theme is the Yajna of Daksha Prajapati. The performer is trying to create a vision through

words, rhythm and musical notes. Suddenly the audience looks at the backdrop and every thing becomes a living reality.

The Kalamkaris

With this background in mind we can proceed to discuss the Andhra temple hangings in some detail. The temple hangings, also called **Kalamkaris**, are fabrics patterned through the medium of dye rather than loom. It is because of usage of the **Kalam** (or pen) that the term **Kalamkari** became widely known as a trade term. The dyeing of cotton fabrics with vegetable dyes before the advent of chemical dyes created certain technical difficulties. To enable the fabric to take on a variety of colours it had to be initially treated with mordants which set up a chemical reaction, following which cotton fibres were able to absorb the desired hue obtained from vegetable dyes.

The resist or indigo process was equally employed in creating such a result. This implied covering or impregnating certain portions of the cloth which was intended to be kept in the background colour, with wax, clay, gum, resin or other resist, so that when the cloth was subsequently dyed, the colour did not penetrate the portions which had been previously impregnated with the resist. The resist substance could be applied by brush or **Kalam**, by block or by hand. The cloth was then put into a dye bath, dried and washed and the resist removed. Multi coloured **Kalamkaris** were produced by repeating this process several times using different-dyes.¹

The **Kalam** with which the dye was applied and the figures executed were made of a bamboo stick. They were of two types—one with a sharp pointed end and the other with a brush like end. Both were provided with a felt sponge just a little above the brush or the writing point, to regulate the flow of surplus ink or resist, the sponge absorbing or releasing the liquid with a slight change in pressure.²

The **Kalamkaris** for diverse usage were made in various parts of India but the southern centres were famous for the freshness of their colours. Masulipatam, Palakollu, Kalahasti and Tadpatri situated in the Krishna, West Godavary, Chittoor and Anantapur districts of the modern Andhra Pradesh were famous for the richness of their **kalamkaris**. The **Kalamkari** craftsmen at all these

centres specialised in illustrating stories from the Puranic legends and from the Ramayana and the Mahabharata. At Kalahasti the tradition of making temple hangings still continues under state protection while the other places famed for this work had ceased to be living centres of the art by the beginning of the present century.

It should not be imagined that the art was always practiced only in the Andhra region of South India. After the dismemberment of the Vijayanagar Empire, Madurai, Tanjore, Salem, Nagapatam, Kumbagonam etc. became the nerve centres of Hindu culture and they also produced Kalamkaris but the temple hangings produced at the centre now in Andhra Pradesh were definitely superior than those produced at any other centre. Havell, a keen admirer of Indian art after making comparative study of Kalamkaris produced at different centres at the beginning of the present century observed that the Palakollu cloths were highly prized and considered far superior to any other in drawing and graphic compositions of the figures, and were well known for their remarkable colours, while those from Salem were inferior in execution. The Madurai temple cloth had a very limited palette; in fact it was executed only in red and black colours. George Watt's writing in the official catalogue of the Exhibition of the Indian Art Manufacturers held at Delhi in 1902-03 quoted Edgar Thurston to the effect that the Madurai temple hangings were much inferior to those of Kalahasti.⁴ The Kumbakonum work also was no match to the fine drawings and fresh colours of Kalahasti.

While the drawing of the Kalahasti artist was certainly more powerful and the composition impressive, the brilliance and freshness of the colours produced at Kalahasti also went a long way in acquiring fame for the Andhra temple hangings. Perhaps the plants from which the red madder dye was extracted in the Andhra area were more potent. Atleast one foreign observer has ascribed the high quality of Masulipatam painting to the use of 'cherry' plant which is said to have grown wild, in the area overflowed with spring tides at the mouth of the 'Kistna delta', or was it the effect of broken or rotten shells in the sandy soil?⁵

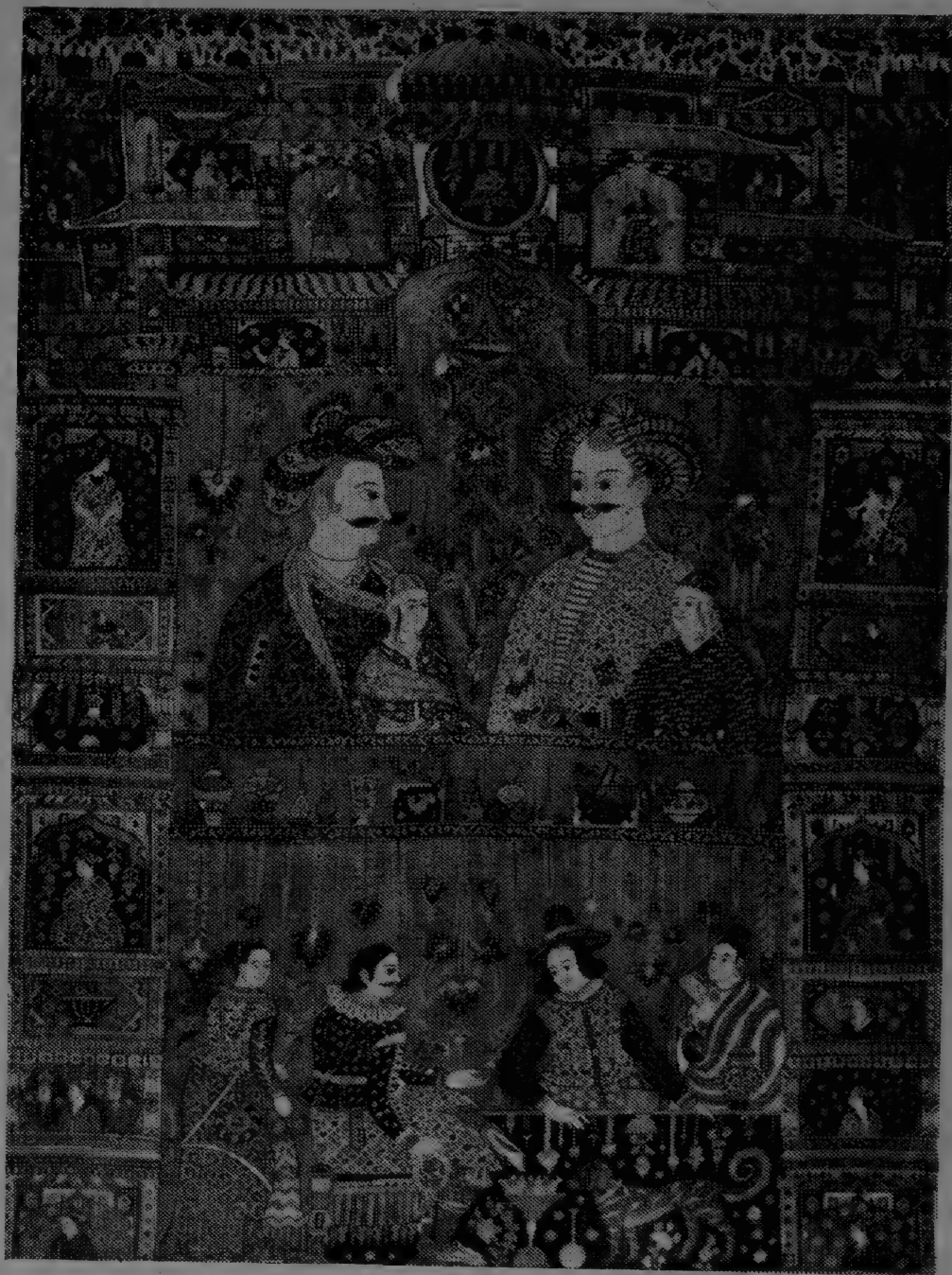
At Salem the original brilliant blue was replaced by paler colours especially the lemon green by the closing years of the nineteenth century. The Madurai artisan who switched over to synthetic alizarine for simulating the red madder after it was discovered in England in 1869, also was a loser in the long run. The synthetic dyes

were made inroads even in the present Andhra area. Writing about a temple hanging from Tadpatri, now in the Anantapur district, Edgar Thurston the Superintendent of the Madras Museum in 1896 observed, '—the artistic effect is ruined by the liberal use of hideous violet and green aniline dyes which stand out in bad contrast with the indigenous red and blue vegetable dyes.'⁶

There was perhaps another factor which contributed to the brilliance of colours of the temple hangings produced in the area lying in modern Andhra Pradesh. It had to do some thing with the chemical composition of the soil. The traditional craftsmen used a lot of water in the production of **Kalamkaris** and the cloth had to be washed a number of times. Down South most printing centres were concentrated round the rivers but the craftsmen of Andhra area were content with tanks or wells. There is every possibility that the water of these wells or tanks contained certain chemicals, calcium or alum which reacted very well with the vegetable dyes producing the deepest and richest colours.

Determining the antiquity of the **Kalamkari** temple hanging tradition presents some problems. If literary references are any indication, the tradition of Pata-chitra is very old. However, the ancient pata-chitras might not have been produced in the **kalamkari** technique. All the same, we know that at some stage in their history, the pata-chitras came to be produced in the **kalamkari** technique in Andhra Pradesh. Usually this period is regarded as the eighteenth century. A large number of nineteenth century temple hangings are available in various museums and in an exhibition of Indian Art at Delhi held at the beginning of the present century. At least one **Kalamkari** temple hanging was supposed to be about hundred years old. Thus the earliest known piece of a temple hanging can be dated to the beginning of the eighteenth century.

Extant secular **kalamkaris** with figurative compositions on the other hand precede the available temple hangings. Some of them are of early seventeenth century. As such it is not unnatural for scholars to surmise that the temple hangings were derived from the secular **kalamkaris** produced for export and came into existence in the eighteenth century. This conclusion, however, may not be correct. The secular **kalamkaris** of early seventeenth century survive even today; because they were produced in large numbers. Whereas the temple hangings were produced in a limited number. The secular hangings were regarded as a decorative piece and were preserved even after they were damaged. The temple hangings



*Plate I : Part of Kalamkari Hanging- C. 1640-50
for European Market
(Courtesy Victoria & Albert Museum, London)*



Plate II : A scene from Palakollu **Kalamkari** bearing an inscription in Telugu. It was done by Vinnakota Adinarayudu of Palakollu on 19th January 1902, for decorating the **Prabha** of Sri Valeswara Swamy temple situated in the village Chāvāli, Tenali Tāluka, Andhara Pradesh.

Plate. III: Two panels from Palakollu **Kalamkari** showing: (1) destruction of Daksha's sacrifice, and the slaying of Daksha and rishis by Veerabhadra and Sivadootas; and (2) the wedding of Siva Parvati, graced by Saraswati, Lakshmi and Vishnu.

were not valued as an art-form but were functional. A damaged icon in a temple or a hanging is not repaired after it gets damaged but is totally discarded. The warm humid climate of tropical region and the reaction of iron content in the red madder on fragile cloth might have caused the destruction of even the limited number of early temple hangings that were made.

As such the mere non-availability of temple hangings of a period earlier than the earliest known secular hanging should not lure us into drawing conclusions. The approach to the problem will have to be more painstaking and reasonable speculation should not be shunned. Whatever may be the reason, it is a fact that scholars are not aware of extant pieces of temple hangings preceding the end of the 18th century. As such the approach to the problem will perforce have to be deductive and speculative.

To achieve our purpose, first of all, we will have to enquire when did the technique of **Kalamkari** find wide usage even if it was employed in the production of decorative furnishing and secular hangings. Next we will have to enquire when did figural compositions come into use, for the temple hangings are replete with figures of gods and goddesses and they could not have come into existence if the artist had not acquired mastery in delineating the human form. Finally we may study the actual specimens of some early secular **Kalamkaris** with human figures for finding out whether they show any influence of Hindu religious painting, even if they were manufactured for the Persian or European market.

There is ample evidence to substantiate the fact that the Portuguese attempted to monopolise the sea-trade with India in the fifteenth century and the goods included **Kalamkari** furnishings with floral and geometrical designs which were imported by them in the East Indies in exchange of spices.⁷

As regards the usage of figural compositions we have evidence that the **Kalamkaris** produced for the Persian market did have a dispersal of human figures even in pieces which had a predominantly floral design. Persians had a developed miniature painting tradition and they were connoisseurs of good figure drawing. In fact the human figure had already become a well-established feature of the floral designs of Persian brocade weaving in the 16th century and the Persian patrons would have expected human figures in the **Kalamkaris** also if they bought one.⁸

Coming to the actual specimens of some early **Kalamkaris** with human figures John Irwin has catalogued some fourteen existing **Kalamkari** pieces in Indian, European and American collections which should have been manufactured within the three decades from 1620 to 1650 A.D. Discussing these pieces he expresses the view that: "In the period concerned, the chief markets were in Persia, the Mughal dominions and Europe. As tastes and fashions represented by these markets were foreign to local tradition, the cotton printers depended on the supply of musters from which to copy. These musters were seldom, if ever, complete designs in themselves but consisted only of incidental and unrelated figure-groups which the cotton painter incorporated as subordinate elements in designs of his own decorative conception".⁹

John Irwin considers one particular piece now preserved in some unknown Japanese collection to be belonging to circa 1600.¹⁰ The design on this **Kalamkari** piece is composed of six pillared compartments surmounted by makara heads, each framing a group of figures in South Indian Hindu dress. At the top there is a row of Hindu temple pavilions (mandapas or gopurams) in conventional South Indian style of late 16th century, interspersed with coconut and other trees, monkeys and birds. One of the niches in the architecture shows Ganesa. Perhaps the design represents the royal donor of some temple along with his queens and was intended for some descendant of the Vijayanagar royal family.

This particular piece depicts a Hindu subject and is naturally in the tradition of temple hangings. The surprising thing, however, is that the other fourteen pieces executed between 1620 and 1650 are also not devoid of the influence of temple hangings inspite of the fact that they are secular decorative pieces executed for foreign clients and the drawings of the human figures on these pieces follow musters supplied to the craftsmen paving way for Iranian and European influence.

The reason for the influence of temple hangings is that the **Kalamkaris** had, by this time, acquired a definite character as an art-form. The various facets of the individuality of this art-form are revealed in the general design, the colours used and the subordination of the pictorial theme to the larger design conceived purely decoratively. It is for this reason, once again, that all these pieces meant to be purchased by very different people and conforming to very different demands and tastes fall into one group.

The posture of the human figures, the tilt of the head, the way of sitting, the ornaments of female figures, the saris with long sash occasionally (for example in the Metropolitan Museum, New York piece)¹² and so many other minor things connect them to the tradition of the temple hangings.

Thus we see that there is much in common between these secular hangings executed between 1620 and 1650 and later Andhra temple hangings (Plate I). We also have at least one piece preceding the set of fourteen secular hangings which clearly establishes that Hindu subjects were painted around 1600 A.D. It is apparent therefore that it were not the temple hangings which emerged from the tradition of preparing secular figurative **kalamkaris** for trading but it was the tradition of painting temple hangings which led to the preparation of secular hangings. Even disregarding the lone evidence of the 1600 A.D. **Kalamkari** piece of the Japanese collection we can arrive at the same conclusion by taking into account the transcending features of the style of the other fourteen pieces of the first half of the seventeenth century which presupposes the existence of a Hindu tradition of **Kalamkari**.

Those who have seen a **kalamkari** artist at work would know that drawing quickly a human figure with melted wax using a bamboo pen requires real control over form and line. It has to be done in a single stroke and working on coarse cloth is not as easy a task as working on art paper. It requires generations of hard work and dedication to gain real expertise. If **Kalamkaris** were made in 1600 showing Hindu subjects with perfect ease we can easily take back the existence of the tradition a couple of generations back to 1542 when the Lepakshi temple murals were executed.

In the process of dating the **Kalamkari** in the Japanese collection, John Irwin has compared it with the Lepakshi murals. He writes, "One cannot help being struck by similarities! the feet and heads shown in profile, turned to the left; the sweep of the dress; the swing of the girdles and so on. We also notice a similar use of floral garlands to fill blank spaces above the heads of the figures, and of a narrow border with small diamond motives"¹³. On the basis of these similarities Irwin concludes that, the **Kalamkari** in the Japanese collection should follow the Lepakshi murals and should have been executed around 1600 A.D.

Before John Irwin published his paper (1959) neither the provenance of this 1600 A.D. piece was properly traced nor its date

convincingly fixed (the Japanese attributed this piece to China C. 1300)¹⁴ and the extent specimens of hangings with Hindu themes from Andhra area could be traced only to the nineteenth century. In such circumstances it was natural for scholars to conclude that the temple hangings reflect the Lepakshi, Anegundi mural tradition and should have come into existence some time in the eighteenth century.¹⁵

Now that it has been shown that even the early seventeenth century secular **Kalamkaris** made for the foreign market pre-suppose an earlier temple hanging tradition and that a single piece of 1600 A.D. showing a Hindu subject has similarities with a Lepakshi mural panel, a scientific approach would not pre-suppose the **Kalamkari** to be an extension of the mural tradition. On the contrary the similarity between the mural and the cloth painting should also raise the question whether the mural itself is an extension of an already existing temple hanging tradition.

A close look at the murals on the Ranga Mandapa of Lepakshi temple reveals certain interesting characteristics of the paintings. To begin with the first impact which these murals make is that of a back drop which is meant to provide a setting to the stage of some drama - a purpose not very different from that of a temple hanging. Next we discover that the panels are neatly divided into compartments, a practice which was typical of **Kalamkaris** but not widely used in earlier murals. We find this formula being used in murals for the first time at Tirupparuttikunram and Hampi which are not far removed from the murals of Lepakshi in date. Still more interesting is the technique of dividing these panels at Lepakshi. The broad floral border on top of the panel is sandwiched between two running narrow streaks of geometrical pattern not unlike that of a sari and there is a similar device at the bottom of the painted panel which is often comparatively narrower. The general effect is that of the Pallava of a sari. In fact the effect of certain portions of the border getting entangled into folds is also created e.g. in the panel depicting maids attending on Parvati. The empty spaces between different figures is filled in by inverted lotuses, festoons and other geometrical designs. This inversion is once again a typical feature of fabric designing and not of murals. The more striking thing is that almost all the painted panels have such borders at Lepakshi.

We get an idea of the textile designs even from Ajanta murals and from miniature paintings. However, the detailed treatment

of the textile designs of the garments worn by the characters of the Lepakshi mural can be matched only by a **Kalamkari** hanging. This heightened awareness of fabric designing turning almost into an obsession could come naturally only to those who were basically engaged in textile printing and were incidentally employed to paint murals. The sway of the garments worn by the figures in the mural support the conclusion.

The panel in the Ranga Mandapa which depicts the portraits of Veeranna and Virupanna, the donor brothers of the temple has the secondary attendant figures almost at an incline of ten degrees to the vertical. A mural painter would hardly ever paint human figures at such an incline though a textile painter may not be so particular about it. After all a textile is movable and the figures can be made erect by manipulating the cloth, while the wall remains fixed. The slight tilt of the figures is not the exclusive feature of Veeranna panel and can be met with in so many other panels also at Lepakshi. This lack of concern for the plum-line could once again be the trait of a fabric designer.

The agility of the figures of Lepakshi murals, and their positioning on the base-line with feet and heads shown in profile and directed to one side, leading the chest almost in front of view are once again reminiscent of the **Kalamkari** tradition as is the fondness for towering jewelled crowns and for elaborately folded and pleated draparies. The colours used, the sinuous lines and the quick and tender strokes all proclaim that it was a **Kalamkari** temple hanging painter who executed the murals at Lepakshi.

The Veerabhadra temple at Lepakshi now a village in the Anantapur, district of Andhra Pradesh, which provides the setting for these murals was built during the reign of Achyutadeva Raya (1529-1542), by the brothers, Viranna and Virupanna Nayaka who were chieftains ruling this area from the nearby fortress of Penukonda.¹⁶

This analysis of Lepakshi murals thus makes it abundantly clear that the Vijayanagar kingdom must have had artists who were adept in producing temple hangings in the earlier half of the sixteenth century and some of these artists were asked to execute murals also when occasion arose. They were familiar with Saivite and Vaishnava religious themes and composing panels for narrating stories of the Puranas presented no problem to them.

The fragments of mural at Tadpatri and Sommapalle should be of the second half of the sixteenth century and do not preclude the employment of a **Kalamkari** worker for their execution. These murals should have been painted by the same artists or their descendants who painted the murals at Anegundi near Hampi, the capital of the vijayanagar kingdom. The wall paintings at Anegundi are done in the Uchayappa Math which is on the bank of Tungabhadra river opposite Hampi. The paintings belong to the seventeenth century. The floral pendants here are not different from the pendants at Lepakshi and the artist appears to have had regular training in painting temple hangings.

The painting on the beams and ceiling of the Macherla Chenakesavaswamy temple dated to early 18th century¹⁷ once again reveal, the hand of a **Kalamkari** painter in its execution. For all we know the **Kalamkari** workers who later settled at Kalahasti permanently were originally called at Kalahasti to paint the murals in Kalahastisvara temple. There are a number of early eighteenth century wall paintings here though no **Kalamkari** from Kalahasti appears to be of a date earlier than those murals. In any case the murals recall the **kalamkari** paintings in themes, treatment and the drawing of human figures. At Kalahasthi temple almost all the main colours are used but the colour scheme at Macherla is limited to red and black on white background. The lines at both the places are executed in quick sweeping strokes.

In the final analysis it would appear that some of the temples of the Vijayanagar kingdom had also an artist on their staff like they had the Nadaswaram players, the Devadasis, the astrologer and the priest. It was the job of this artist and the members of his family to provide the temple with the **Kalamkari** temple hangings. The number of temple hangings provided were few for the process of manufacture itself was very slow and it is not merely the rigours of climate which has consumed all the early temple hangings but their limited production is equally responsible for their rarity. When he was not engaged in preparing **kalamkaris** he executed murals. He might have earned some extra money by executing temple hangings for some devotees - which they donated to the temples. The local Zamindar or the Raja could have also commissioned him for making a few pieces to be included in the dowry of his daughter.

The evidence of Virupaksha temple at Hampi and Lepakshi suggests that all this time the temple hangings were made only in the Vijayanagar kingdom and there were no other centres which produced kalamakaris with figurative compositions. In 1565 A.D. a confederacy of the Deccan Sultans defeated the Vijayanagar forces and the capital was ransacked for months together. The temple artist also suffered and had to seek new patronage.

In some cases the victorious Sultans themselves employed these painters. There was no question of preparing temple hangings for the Sultans so the artists took to book illustration. The miniature paintings of *Tarikh-i-Hussain Shahi* painted before 1600 A. D. at Ahmadnagar provide an example.¹⁸ At Bijapur the painter was confronted with a most unusual subject. He was engaged to illustrate Nujum'l-'Ulum-Star of the Sciences manuscript dated 1570. The manuscript now in the Chester Beatty Library Dublin has 876 miniatures. We know that some Vijayanagar artist was associated with the project because the illustrations of the spiritual rulers of certain aspects of earth are depicted as ladies in South Indian dresses and the ethnic type of the area. The drawings of 'Hamsas' and lions are also in the South Indian manner.. He tracked familiar grounds also. Ibrahim Adil Shah (1580-1627 A.D.) was infatuated with music and commissioned artists to paint the Ranga-mala theme. The practice of painting Ragamalas had just come into existence and the few Raga-Ragini paintings of an earlier time are rather sketchy and rudimentary. It was the Kalamkari artist who introduced the dramatic element in the Raga-Ragini miniatures working at the Bijapur court.¹⁹

There is evidence²⁰ that like the artists who took to book illustration at Ahmadnagar and Bijapur, the Kalamkari workers who migrated to the neighbouring Golconda kingdom of the Qutb Shahis also participated in this task but soon they gave it up in favour of preparing figurative secular Kalamkaris for Persian and European patrons from 1620 onwards at Petaboli and Palakollu²¹. The question arises whether they executed similar work between 1565 and 1620 and if they did so where were such pieces sold?

There is no direct evidence available in the present state of our knowledge which can provide a clue to this question but indirect evidence does exist. While studying an illustrated Ramayana

manuscript executed in Andhra in the eighteenth century, Jagdish Mittal noted that, "A few paintings exhibit an exceptional mode of treatment both in body formation and physiognomy; for example Fig. 30 which depicts the demonesses Sursa, Sinhika and Lanikini. The artist probably obtained inspiration from the scroll paintings of Bali. The rock forms, the treatment of the cave habitation of Rama and the Jungle (Fig. 26) as well as the clouds and trees in several paintings are reminiscent of what one finds in the paintings from distant Bali. As a matter of fact the colour schemes of almost all the paintings radiate a Balinese scroll like effect. The Futurist tendency of simultaneous depiction of a sequence is likewise present in the Bali paintings."²²

The author further remarks, "There is definitely some relation between the Andhra and Bali leather puppets used in shadow play and between the Indian **Kalamkari** and the Batik textiles of Indonesia. It is believed that the Indonesian works were influenced by those from Andhra to some extent"²³

Jagdish Mittal further concludes that the Balinese scrolls could have been brought into Andhra region as musters for making **Kalamkaris** for the Indonesian market. We have already noted that the Persian and the Europeans did supply some figurative designs to the Golconda **Kalamkari** workers and it would be reasonable to assume that the Indonesians also supplied some similar musters or designs if not the regular scrolls.²⁴

As regards the date of such transactions it should have happened before the Dutch and the British established their settlements on the Andhra sea-coast of Machlipatnam in 1605 and 1611 respectively. It is on record that they attempted to supply **Kalamkaris** to the European market soon thereafter.²⁵ We know that the Portuguese with their base in Goa were engaged in spice trade from Indonesia right from the second decade of the sixteenth century. It was the staple article for barter.²⁶ As such we would be justified in inferring that at least some of the temple hanging painters who migrated to the Qutubshahi dominions after the fall of the Vijayanagar capital were engaged in preparing figured **Kalamkaris** for the Indonesian market in the second half of the sixteenth century..

Actually few Vijayanagar artists experienced in producing temple hangings should have been absorbed in the Deccani Muslim

courts, due to lack of appreciation of their Hindu styles. The Sultans were accustomed to being regaled by sophisticated Persian miniatures. Those of the artists who could manage to get employment with the Hindu political successors of Vijayanagar monarchs moved further south. No wonder that the South Indian painting of Mysore Madurai and Tanjavur done under the Nayaka kings shows the hand of the Andhra painter, and the murals at Chidambaram Tiruvalanjuli, and Tiruvalur (Tanjavur district) cannot be far removed from early Andhra temple hangings. Extensive mural paintings in the Ramalinga Vilas Palace at Ramnad, painted around 1700 under Kilvan sethupati, a contemporary of the Nayakas of Madurai and the Marathas of Tanjavur, also have close affinities with Vijayanagar paintings.²⁷

Ever adapting themselves to the changed circumstances these artists tried their hands at Hindu miniature painting as well. The paintings of a fragmentary Drona-parva of Mahabharata manuscript dated 1670 from Mysore, pages of which are in the National Museum, New Delhi, the Salar Jung Museum, Hyderabad, and the Jagadish and Mamala Mittal Museum of Indian Art Hyderabad reveal the same emphasis on gestures, texture of textiles and arrangements of space, as do the Kalamkaris. There is a definite echo of their style in the eighteenth century Deccani miniature painting at the petty Hindu courts of the rajas, like Gadwal, Wanaparthy and at various places in and around Rajahmundry, Kurnool and Cuddapah. The Jagdish and Mamala Mittal Museum of Indian Art Hyderabad has a scroll painting of about 1625 A.D. which should have been used by the story tellers in the villages of Telangana which again reminds one of the temple hangings of Andhra area. Such pieces were produced upto the middle of the eighteenth century.

However, we do not have to remain content with savouring the reflected glory of Andhra temple Hangings. Innumerable examples of these Kalamkaris of nineteenth and early twentieth centuries are available in the British, American and Indian museums and the art form is still a living one at Kalahasti and Masulipatnam. The themes of these museum pieces are usually 'Sita-Rama Kalyanam', 'Rama-Ravana Yuddham', 'Kaliya-mardanam', 'Rukmini-Kalyanam', 'Dhruva-Vijayam' etc. In the Kalahasti canopies, the painting in the large central panel is usually unconnected with the main story which is usually told in smaller panels.

Mahabharata and specially the Virataparva of the epic was also very popular with the painters of temple Hangings. For one thing perhaps it was the first epic to be translated from Sanskrit into Telugu Bhasha.²⁸ Three poets worked upon the project Nannaya, the first Telugu poet (11th century) translated the first two and a half parvas and 'Kavibrahma' Tikkana took up the next fifteen parvas in the thirteenth century. The remaining portion of the third parva was translated by Errana in the fourteenth century. Tikkana's Telugu version is not merely a vernacular rendering from Sanskrit but has a touch of originality. However, the Telugu inscriptions in Kalahasti Kalamkaris are not quotations from any great work but merely explanatory labels. The people who saw the painted versions knew the stories themselves.

There are atleast three nineteenth century Kalamkari temple hangings in the collection of Victoria and Albert Museum, London. One of them is certainly a Kalahasti product for the panels have borders of white strips filled in with inscriptions in Telugu characters, a typically Kalahasti trait. An impressive collection of Palampores was put on exhibition in the Madras section of the Indocolonial Exhibition held at London in 1886. We do not know what did the pieces which were sold out at this exhibition looked like but a few pieces were sent back to the Madras Museum. These include two typical Kalahasti specimens with illustrations from Ramayana and Mahabharata etc. The sizes are 6ft. by 6ft. and 13ft. by 11ft. and the prices of the pieces at that time were Rs. 12/- and Rs. 35/-.²⁹ Perhaps a fairly old piece is described by Sir George Watt in the catalogue of the Indian Art at Delhi published from Calcutta in 1903.³⁰ This temple hanging was learnt by the Raja of Kalahasti and was about a hundred years old in 1903. The Government Museum, Madras, the Indian Museum, Calcutta, the Salar Jung Museum Hyderabad, the State Museum, Hyderabad and the national Museum, New Delhi have between them several pieces of Andhra temple hangings of the nineteenth and early twentieth centuries.

While discussing these temple hangings, it would be pertinent to describe at least one temple hanging in some detail. A nineteenth century piece in the Salar Jung Museum depicts the 'Dakshina Gograhana' episode from the Virataparva in Mahabharata. The central unconnected panel depicts. "Vishnu Sriranganayakulu", and the inscription begins with an invocation to Vighneshwara, the

lord of impediments, to make the project smooth and free from impediments.

The figures of the main story throb with dynamism and are so expressive that any body who has a general familiarity with the theme has only to glance at a particular scene to know what it represents. The Pandavas who intend to enter the service of King Virata during their one year of 'ajnatavasa' are depicted listening to the puranas and parting with Dhaumya, their purohita, paying their obeisance with holy circumambulation to the sacred Sami tree and placing their divine weapons on it; invoking their 'Ishta-devatas' to bestow on them the disguises they desire to assume for the purpose of concealing their identity. Next they take up their new jobs in Virata's Court-Dharmaraja as his courtier and confidential advisor, Bhima as the imperial chef de cuisine, Arjuna, now under the assumed name 'Brihannala', as the dance master for the king's daughter, Nakula and Sahadeva as the keepers of the Royal horses and cows, and Draupadi now 'Sairandhri' as the queen's maid. Again, the contest of the tigers and the wrestlers with Bhima under the name 'Valala', for the imperial pleasure and the episode of Kichaka's falling in love with Sairandhri and his directing Sudeshna to send her to his palace, his futile attempts to outrage the modesty of Sairandhri when she carries wine to him and his restless waiting in the natyasala only to meet an ignoble death at the hands of the mighty Bhima are depicted with great realism, scene after scene. The visual panorama reveals further with telling effect the war scenes wherein the Kaurava heroes capture the Royal cows of Virata, the appeal of the frightened gopalakas to Uttara the crown-prince, Uttara's entreaties to Brihannala to become his charioteer and later his disgraceful flight at the sight of the invincible army of the enemy! Brihannala's disillusionment at this utter demoralisation and his attempts to save the situation by breathing courage and finally by revealing his true identity and taking up arms himself, and Prince Uttara's stealing of the head-gears of the Kaurava heroes who fall unconscious en-masse at the spell of 'sammohanastra' of Arjuna and so on.³¹ One can very well imagine what tremendous support such a pictorial depiction can offer to a verbal communication.

Yet another temple-hanging in the Salar Jung Museum Hyderabad is quite interesting on account of an inscription on it. The Kalamkari artist in this important inscription has not only given his name, place and the date on which it was finished but also

informs us about the purpose of the hanging, for whom it was made and the name of the donors and the recipients (Plate II). The English rendering of the inscription would be "This painted prabha-Kalamkari has been done by Vinnakota Adinarayudu, the resident of Palakollu, on the Suddha Dashi, in the month of Margashira in the year Plava, Godavari district, Narasapuram Taluka.

"This has been gifted on behalf of Anumukonda Venkata Subba Rao Nayudu garu, the resident of Kustumbada in Bandar (Machilipatnam) and Buddala Veeraswami Nayudu garu, the resident of Bhaatiprolu, to Velivala Subbayya etc. the trustees of the supreme Lord Valeshwara Swamy, who graced the Tenali taluka chavali situated on the bank of river Krishna".³²

The Plava year referred to, should correspond to the year 1901-02. Thus we know that upto the beginning of the present century temple hangings were gifted for decorating the prabha which followed the divine chariot during religious processions taken out on important occasions, like Shivaratri. The piece is a huge one measuring 25.6" x 5.7" and shows episodes from Dakshadhvara dhvamsam and Parvati Parinayam (Plate III).

It is indeed a pity that such gifted artists as the makers of Andhra temple hangings could hardly keep their body and soul together not only in recent times but throughout the centuries. It has been recorded that the British agents who commissioned them in the eighteenth and nineteenth centuries had not only to advance them money for purchasing cloth, colour and wax but also rice for the purpose of survival³³. No wonder that after independence when the All India Handicrafts Board wanted to encourage the Kalamkari workers, none existed to be encouraged.

It is a matter of great satisfaction that the Board could locate one Jonnalagadda Lakshmaiah who knew the craft but had taken to the teaching profession. He was persuaded to instruct the trainees in the Pilot Production-cum-Training centre started at Kalahasti under the auspices of the Handicraft Board. Today there are a number of workers at the centre and it is thriving³⁴.

The makers of Andhra Temple Hangings have once again adjusted to the changed circumstances. Talking about the poverty of the craftsmen John Irwin observed, "How such fine works of art were produced in such circumstances and depressed human

conditions is a subject of perennial interest, from which both sociologist and the art historian has much to learn³⁵". We can only hope that there will be better conditions for the workers now and more charming work will be produced.

It hardly needs to be emphasised that the Temple hangings form a most colourful chapters in the history of Andhra art.

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32. Murthy K.S.R., "A Brief Note on a Palakollu Kalamkari piece", Salar Jung Museum Research Journal Vol. III, 1971-72: p. 31.
33. Irwin John, "The significance of chintz" Marg, Homage to Kalamkari, P. 73.
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Some Important Temples of Andhra Pradesh

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Introduction

Andhra Pradesh has a unique place not only in Indian History, but geographically located midway in subcontinent to receive the cultural impacts from the north and pass them on to Southern India. It has many ancient centres of art and culture. Some of them are indigenous in character.

In ancient Indian life, religion was inseparable and the construction of temples which served as social and education institutions, was considered, as one of the sacred duties of kings as well as commoners. The study of **Vedas**, **Agamas**, **Puranas** and every aspect of learning was channeled through the service of God and its spread was patronised through the temple.

The evolution of temple architecture in general owes its origin to the Buddhist shrines and it is very much apparent in Andhra Pradesh. Excavations at Nagarjunakonda (Guntur District) and Veerapuram in Kurnool district have proved the existence of temple plinths that later became precursors for the development of temple architecture. The principal temple types like the **Nagara**, **Vesara**, and **Dravida** may be said to have evolved from the simple square, rectangle, semicircular and apsidal plinths.

Several magnificent **stupas** and **viharas** built in Andhra Pradesh, had their nucleus at Amaravati. The patent touches of Amaravati Art school could be gleaned in Indian art for more than a thousand years. **Purnaghata**, the Buddhist art motif of Amaravati, could be seen in the **kumbha-panjara** motif of Vijayanagara. Another most popular motif 'the mithuna' created by the Andhra artists, is echoed in several temples as sexual scenes. Like Buddhism, Jainism too left its indelible marks in the Andhra country, especially in the rock-cut caves at Guntupalli (West Godavari) and the Ajivika recluses at Malakondah (Dt. Prakasam). Some temples in

Bicavolu, Pithapuram (Dt. East Godavari), Bapatla (Dt. Guntur), Danavulapadu (Dt. Cuddapah), Warangal and Hanumakonda in Telegana area, were dedicated to the Jaina Tirthankaras.

Soon after the fall of Buddhism and Jainism, Saivism rose up like an angered cobra. It made a deeper impact on the masses especially when the early Hindu temples patronised by the kings were erected. **Trilinga desa** representing the Andhra country had three famous Linga kshetras (Saivite Sanctuaries) bordering this state. They are Bhimeswara temple at Draksarama (North) Mallikarjuna temple at Srisailam (South) and Kaleswara temple at Kalesvaram (West). Added to these were the great **Pancaram-kshetras**. They are Amareswara temple at Amaravati (Guntur), Bhimeswara at Draksarama and Samalkota, Ramalingeswara temple at Palakoi (Dt. Godavari East), Someswara temple at Gunupudi (Dt. West Godavari). These saivite sanctuaries have amply proved the vigorous revival of saivism that followed the fall of Buddhism. Thus we find in the Andhra Desa a remote beginning of iconographic traditions mainly of the saivite order. According to some scholars the earliest example is Sivalinga at Gudimallam. Earliest literary references do not speak of Siva as a primary God. He was Rudra initially and lost his terrific character subsequently. In South India, his first appearance was Soma (Sa-uma) and this is shown as the attribute of Skanda or Kartikeya. Thus South Indian literature speaks of more of the son-God (Kumara). Then came the architectural traditions, found in Kartikeya temples at Nagarjunakonda, attributed to the post Maurya period period of 2nd century B.C. and at Chejerla attributed to Sathavahana - Ikshavaku period (3rd-4th century). These examples highlight that religious architecture in its formative stages. They were basically homogenous despite distinctions of creed.

Next in the order of evolution of religious sanctuaries in Andhra, come the cave temples of Brahminical order at Vijayawada, Undavalli, Mogulrajapuram and Bhairavakonda. All the caves in general are dedicated to the divine Hindu Trinity - Brahma, Vishnu, Rudra. These are tripled shrine sanctuaries with a rudimentary sloping **chajja** decorated with **mithuna** in kudu arches. The introduction of the **chajja** to ward off rain percolation in cave is typical invention of the Andhra craftsmen. Earlier cave cuttings could be seen in Western India but most of them are typically Buddhist. The **kudus** the **vatayanas**, the wooden roof translations in stone are the speciality of the cave architecture, besides the superb workmanship in stone sculpture. (Plate I)



Plate I : Trimurti caves, Bhairava Konda, Prakasam District



Plate II : *Gudimallam Siva Linga*

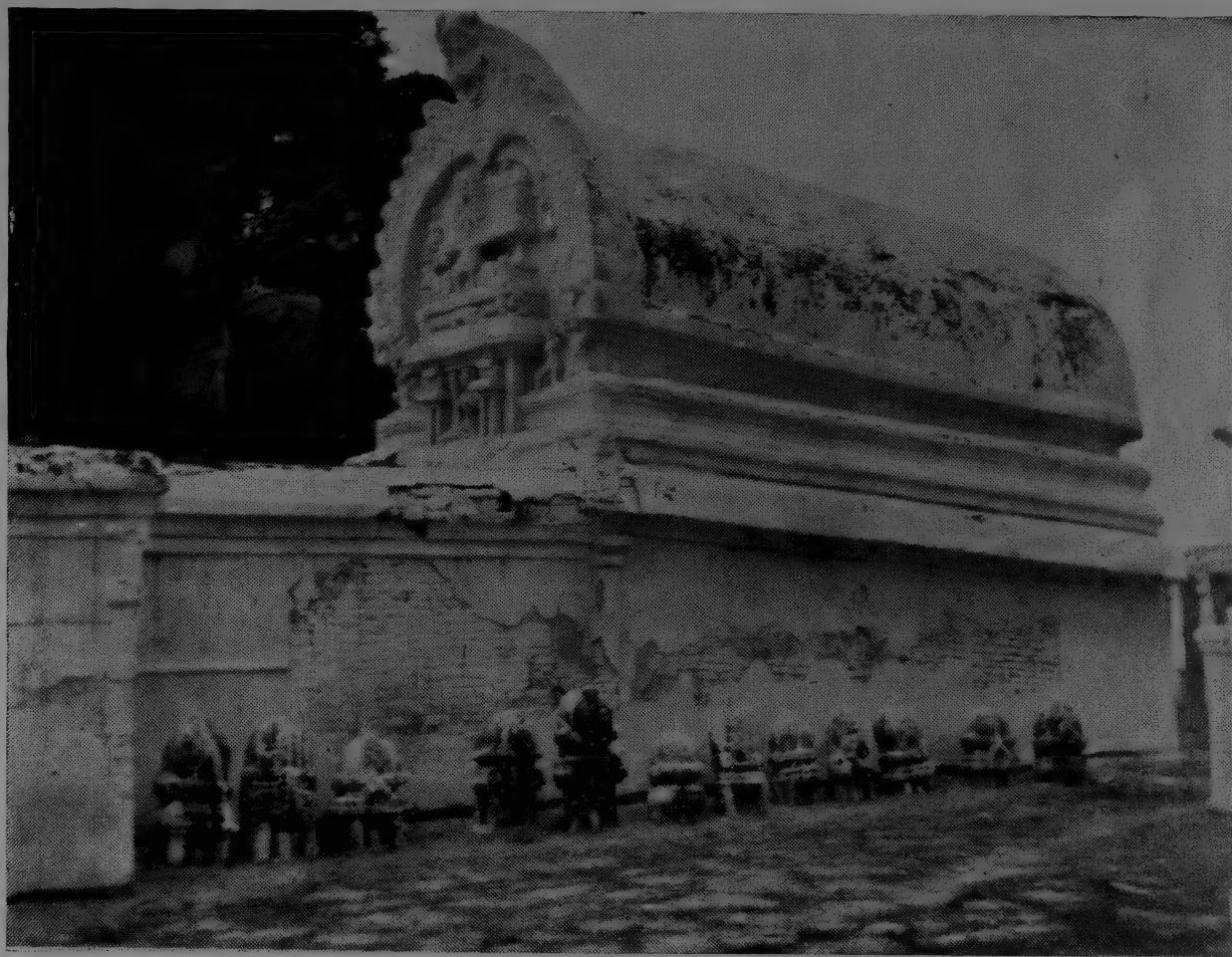


Plate III : *Kapoteswara Temple — Chejerla, Guntur District. A row of Monolithic Models*



Plate IV : *Northern gate of Navabrahma Temples at Alampur*



Plate V : *Ardhanarisvara in Bala Brahma temple, Alampur,
Mahbubnagar District*



Plate VI : *Seated Visnavi - Hemavati,
Anantapur District*



Plate VII : *Ganga with the two nidhis on the Jambs-Hemavati, Anantapur District*



Fig VIII : *Ekapada Daksinamurti seated over the Lotus.*
Golimyesvara Temple, Biccavolu



Plate. IX : Somesvara Temple at Sri Mukhalingam
in Srikakulam District



Plate X : *Nidikonda Temple at Janagaon in Warangal District*



P. ate. XI : *Elaborate carved door-way of the sanctum at Ramappa temple,
Palampet, Warangal District*

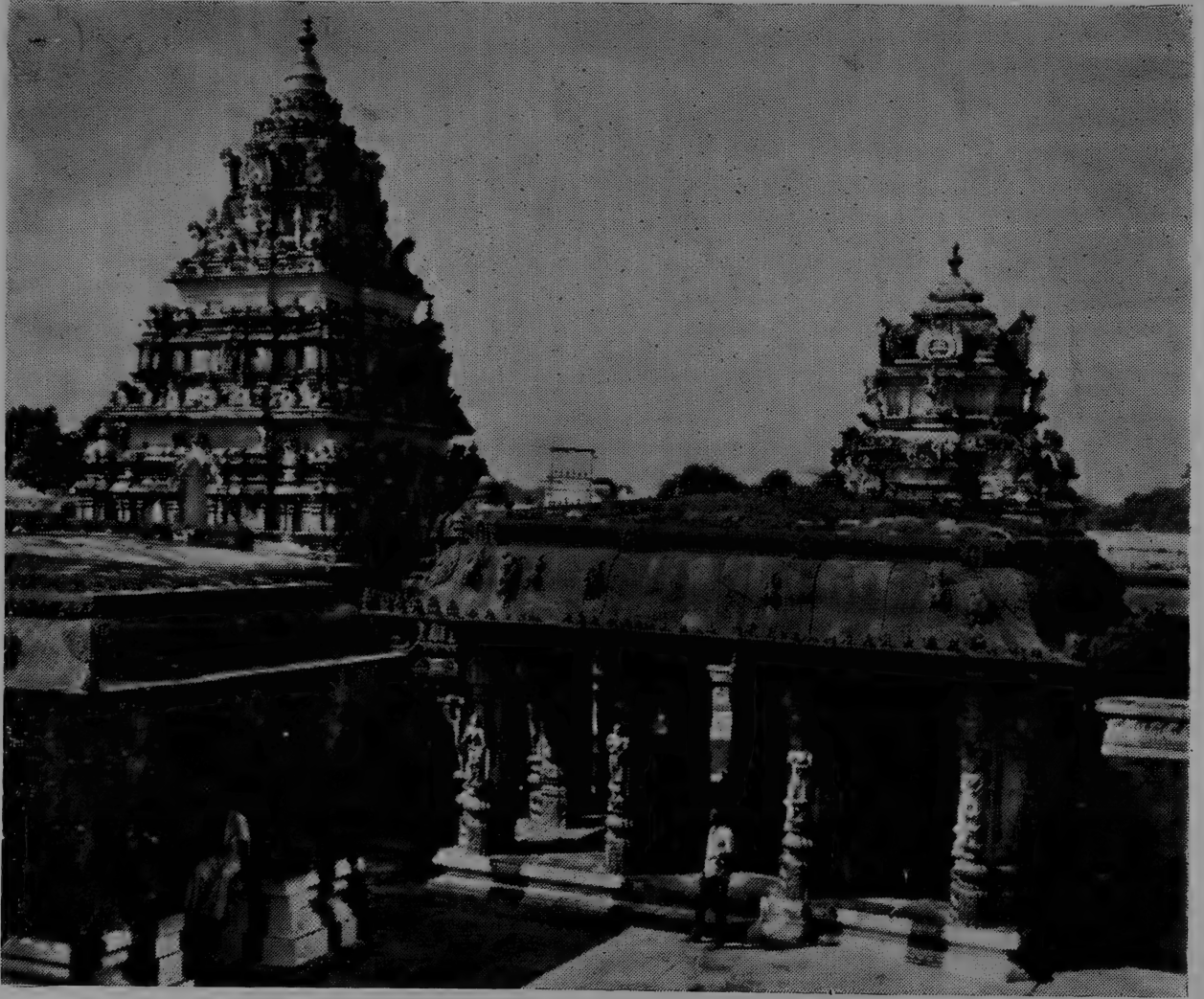


Plate. XII : *Chintala Venkataramana Temple – Tadpatri*

After the rise of Chalukyas of Vatapi, there was a systematic standardisation and comprehensive evolution in the field of art, architecture and iconography. The temples of Alampur, Satyavolu, form a group. They are **rekhanagara prasadas** with ribbed bell-like spires. The temples are highly elaborative sometimes with double-storeys. Amareswara has nearly 6 meters high Sivalinga and possibly it could be dated to the early Vengi Chalukyan period. Subsequently during the Chalukya-Chola period in coastal Andhra there was the erection of the other **saiva kshetras** at Draksarama, Palakol etc.

During 9th - 11th centuries, Nolambas with their capital of Hemavathi in Anantapur district has developed a distinct group of temples noted for the composite architecture carrying the idioms of those of Pallavas, Western Chalukyas and Rashtrakutas. Similarly, the Eastern Gangas left a composite tradition in their temples at Srikurimam in Srikakulam district. In them we see a typical Bhubanesvara style of 11th century A.D. found in the majority of the temples in the Kalinga country. The Chalukyan temples noted for their style have given rise, subsequently to a different type of architecture under Kakatiyas. The **dvarasakhas**, the **vitana**s (ceilings), the **mukha-mandapas**, - front porches and triple shrined **trikutas**, have their own speciality typical of the Kakatiya period. Besides the entrance archways or the **toranas**, the sculptures of nude, **naikas**, **surasundaries** worked out in black stone are their specialities of the temples of that type.

Last and not the least are the great Vijayanagar temples in mammoth proportions. Shrines of different Gods, **sabhamandapas**, the **gopuras**, piercing into the sky punctuating the directional doorways of the **prakaras**, functional adjunct mandapas, like the **vahana** (vehicle), **paka** (cooking), **vuyyala** (hammock) etc., were common. The walls had bass reliefs showing the scenes of Ramayana and Mahabharata. The ceilings were painted with pleasing columns also indicating some epic scenes. The temples are both **sivite** and **visnavite**. Hemakuta is a fine group of Jaina temples in the Humpi Vijayanagara temples.

Though it is an uphill task to account for all the examples of temples based on the brief introduction narrated above, I venture to give in the following pages a brief account of a few selected temples with the possible illustrations for information of the

scholars to have a clear insight into the great cultural heritage of Andhra Pradesh.

I. Siva temple at Gudimallam

A village three (3) K.M. from Papanaidupeta, an industrial village and 8 K.M. from Renigunta Railway Station by road. The place is famous for its structural temple complex dedicated to Parasurameswara with four parivara shrines. Etymologically the name of the village owes its origin to the elevated temple (Gudimallam) attributed to hoary antiquity.

Architectural features

The temple lying towards the northeast of the village, is surrounded by a brick outer prakara which has a flat gopura entrance at the west. The main sanctum, is apsidal on plan and occupies a central place with a high walled closed peristylar cloister which is approached through a pillar porch from the southeast. The vimana in general is eastwest oriented and the garbhagriha is fronted by an antarala which opens into mahamandapa.

The apsidal vimana is of brick and has a lion chaityakudu with a prominent sala and three kalasas over the gable. The parivara shrines located at the outer enclosure are dedicated to Kartikeya, Surya, Chandesa and Devi. These shrines are simple squares on plan. The temple and the adjuncts are attributed to various kings of different dynasties like the Pallava, Bana, Yadava and Chola. The earliest epigraph indicating the construction of the temple is that of Nandivarma Pallava dated 802 A.D. However recent Archaeological excavation conducted by the South Eastern Circle of the Archaeological Survey, Hyderabad has brought to light an artistic square rail and the manushalinga was set within a pedestal consisting of two highly polished rings. The rail pattern observed as the stone version of a wooden prakara with uprights and coping (see Plate II) could go to the period of early Buddhist railings. Thus, from the deity and the pedestal, the origin of the temple could be attributed to C. 3rd century B.C.

Iconography

The linga of this temple is of very great significance from the point of Art and Iconography. The figure of Siva is a master-piece

of creation and it is beautifully carved figure in life size, shown almost nude with no yagnopavita or third eye. The **khanda parasu** emphasises the vedic agni **Rudra** and the semi-nude feature represents the **sisnadeva** aspect. A globular vessel and the carcass of a goat upsidedown are held in his two hands. The moving posture indicates the **Bhiksatana** aspect, while his oblique eye (Virupaksha) reveals him as a **yogi**; at the same time he is shown as standing on the shoulders of a **Yaksha**, **Muyalaka** who is almost crushed by the load as in the case of **Nataraja**. The entire scheme suggests a colourful combination of various aspects of the Lord (**Bhakti-bhava**) into a single figure.

The other shrines dedicated to **Surya**, six headed **Kartikeya** over a peacock and flanked by **devis** and that of **Chandesa** seem to be of a later additions. The nich figures over the main shrines particularly **Daksinamurthy**, **Visnu**, **Brahma**, **Durga**, **Ganesa**, other loose images including **Saptamatrikas**, figures of **Virabhadra** and **Laksmi**, show the traditions attributed to the **Pallava** and **Chola** periods.

II. Kapotesvara temple at Chejerla

The village **Chejerla** is about 32 K.Ms from **Narasaraopet** in **Guntur District**.

Chejerla is famous for an exceptionally rare brick temple which forms the early example of the kind dedicated to Lord **Siva** named **Kapotesvara swamy**. The **linga** looking like the fragment of a pillar of greenish marble has squarish **pitha** within the sanctum. The limestone **linga** appears as if its head is cut off, as it was believed that king **Sibi** sacrificed himself here to save the life of a divine **Kapota** (pigeon). Hence the temple was named after **kapota** as **Kapotesvara**. The temple is apsidal on plan with barrel vaulted super structure standing in situ. The entire structure presents a look of a stately elephant with its sloping hind portion and upraised head. The **gajaprsta** or the apsidal form of the temple speaks of its early origin to C. 4th century A.D. (Plate III).

The facade or face of the temple is decorated with **Chaityakudu simha-mukha** gable. The base of the superstructure is held by the atlantes on their shoulders. Flowers scrolls emanating from the **makaras** are also seen. The **kostas** contain the chaitya facade resembling those of **Ellora** and **Ajanta**.

The entire temple complex is built prominently with stone *silā prakara* which has southern entrance. This along with some other brick shrines belong to 9th - 10th century.

Besides seventeen monolithic models or the *alpavimanas* are found in plenty within the temple premises. (Plate III). There is a *saharalinga* or *linga* stone having the representation of 1000 *lingas* in it.

A two handed *Vignesvara*, *Surya*, both of a lime stone could be attributed to the *Iksvaku* period (C. 4th A.D.). *Saptamatrika* images could be seen in the temple compound.

III. Mukhalingam

It is a silent village conspicuous by its medieval temples in Parlakimidi Taluk 48 K.Ms. East of Srikakulam Town. Frequent road transport facilities are available.

The rich cluster of medieval temples dedicated to *Siva* were built over ancient mounds strewn with early historical antiquities, on the left bank of the *Vamsadhara* river. They are located in three different regions. The main *Madhukesvara* group of temples is similar to *Bhuvaneshvar* temples. Another important temple is the *Bhimesvara* lying slightly away from *Madhukesvara*. *Somesvara* lies outside the village. The three display different architecture and sculptures of the period between 9th to 12th centuries A.D.

The site is identified as ancient *Kalinganagara*. It has cultural deposits going back to 1st century, as revealed from the trial digs which yielded *Rouletted ware* and *Satavahana* coins.

Architectural features

1) *Somesvara* temple: It faces west and built over a high platform, (Plate IX). Only sanctum with its tall curvilinear *sikhara* exists. It has a *lata sikhara* crowned by a huge *amalaka*. The elevated *bhadra-kostas* of the *mandovara* contain deities. The door *sakhas* and lintels have characteristic *Ganga* sculpture. The lintel has the outline of three miniature *pidha-duels* at the top and *Nava-graha* panel below. Still below lies *Gajalakshmi* in the square *lalata* chiselled in the centre. *Dvarapalas* are seen at the *dvarasakas* above the door sill. *Ganga* and *Yamuna* are in separate niches flank-

ing the entrance. The **mulamanjari** above the entablature on each of the cardinal directions carries finely carved panels of Surya, Lakulisa and Nataraja Siva within ornamental **Kudus** overhead.

2) **Madhukesvara**: It is also known as Mukhalingesvara. It is the finest of the ornate temples in Andhra. The temple is remarkable symmetry both in ground plan as well as elevation. It is a **panchayatana**, with five subsidiary shrines. The main sanctum is **nirandhara**. Its subshrines at the four corners of the outer compound are dedicated to **dikpalakas** Indresvara (southeast), Angeshvara (Southwest), Yamesvara (Northwest) and Varunesvara (Northeast). All the shrines, however, contain **linga**-over a **pitha**. The corner shrines possess **sikhara**s of the curvilinear type with **amalaka** **silā** and the bell capital. The niches have fine sculptures on the walls and possesses intricately carved **dvara sakhas**. The **mukha-patti** has Ganesa and Siva-Parvati image is mounted on Nandi.

The Bhimesvara temple

Bhimesvara has a squattish pyramidal **sikhara** similar in outline to the Madhukesvara with no **pradaksina** arrangements. It is less ornamented with a single **amalaka** and the bell capital. The exterior of the **gudha-mandapa** is plain. The temple is the latest among the Mukhalingam group. According to an inscription, it is said to have been built by Anaiyanka Bhimesvara alias Vajrahasta II (982-1016 A.D.).

Iconography

The most important deities in the niches are Kartikeya foundling **kukkuta**, Ravananugraha, Harihara, Ekapada Daksinamurti, Ardhanari, Chaturmukha Brahma, Lakulisa, Siva Bhairava, Siva-Parvati, Mahishasuramardhani, etc.

IV. Alampur

It is a taluq headquarters of the Mahbubnagar District. It lies about 9 K.M. East of Alampur road (R.S.) on the Secunderabad-Dronachallam section of South-Central Railway.

The place is very famous for its temples of 7th century A.D. The cluster of nine temples bordering on the left bank of the river Tungabhadra are dedicated to Siva (Plate IV). They have Sivalingas

within but named after the creator (Brahma). Another cluster of temples called (papanasi) group are created further up southwards and these were subsequently built during 11th century A.D.

Alampur has the largest group of ancient temples indicating its religious importance from 7th century A.D. onwards. The town and its temples are guarded by a Goddess called Jogulamba (Yogini). It appears Brahma made penance at this place to get the favour of Siva, as such the nine saivite sanctuaries are named after nine Brahmas. Their names are Bala, Kumara, Arka, Veera, Visva, Taraka, Garuda, Svarga and Padma. Thus they were known as the Navabrahma temples. Besides the plethora of minor shrines and mandapas of late date and other monolithic votive shrines with linga and deities in relief are noteworthy.

Architectural features

The temples on plan are closer to the rock cut chaitya caves of Western India. The sanctum placed at the end of the rectangular pillared hall, provides circumambulatory passage within. Hence they are sandhara temple. The mandapas are divided into a central nave and side aisles formed by the rows of pillars and the passage is covered with slopy roofs.

The Padma Brahma temple whose sikhara is lost is the largest of the Alampur temples and is similar on plan to the Visva Brahma.

The Taraka Brahma temple is a lone example containing a sikhara of the southern order (stepped pyramidal) with a prominent sukhnasi bearing the Nataraja Siva within in its niche.

The Papanasi group about 3 K.M. from Alampur has 26 temples in a cluster. They have varying periods of construction. The main group among them were built during the time of Trilokya-malla Vikramaditya VI, the Kalyani Chalukyan king who reigned between (1063-1103) A.D.

Iconography

Among the Nava Brahma group, Svarga and Visvabrahma are rich in sculptures. On the walls of Svarga-Brahma we have unique and varying forms of Siva. They are Daksinamurti, Gangadhara, dancing Siva in *lalitha* pose over the exterior walls, Lingodbhava,

Tripurantakamurti, Bhiksatana, Siva receiving the divine river Ganges (Gangavataran) etc. The Ramayana scenes are found in other temples, the famous **samudra mathana** over the pillar in a Papanasi temple is interesting. Again in Visva Brahma temple Daksinamurti in **utkutikasana**, and Trivikrama are meaningfully depicted. Ardhanarisvara in Bala Brahma temple is good for iconographic study. (Plate V).

V. Hemavati

It is situated on the Karnataka border in Madakasira Taluk of Anantapur District,

Hemavati was the capital of Nolambas who reigned between 9-11th centuries. The temples are saivite sanctuaries.

Architectural Characteristics

Hemavati or Henjeru the capital Nolambavadi, was a province of 32 thousand villages held by the Nolambas who claim descent from Pallavas. The entire village, its environs has ancient ruins and sculptures of great beauty. Among several temple ruins, three standing examples are of interest. They are Doddesvara, Siddesvara and Mallesvara. In spite of several modern additions some original features are retained showing the traces of Western Chalukya and Rashtrakuta styles.

The Doddesvara has no **sikhara** and has only a flat roof with **tripatta kumuda** in the **adhithana**. It has pilastered mural decorations with pierced window openings for passage of light. The square shrine originally appears to be a **sandhara** type.

Siddesvara temple, however, has a brick **sikhara** of the stepped pyramidal type, while the **antarala** has a **sala** roof serving as **sukanasi**. It has a four pillared **mukha mandapa** and the sanctum contains a life-size seated Siva over a square pedestal. The most notable feature of the Nolamba architecture is the use of pierced stone windows to the closed hall (**navaranga**) and the ante-chamber (**antana**).

Iconography

Temples, where important specimens of art exist one would not fail initially to see the lintel having a frieze of **ganas**. The door

lintel is indeed very artistic with a canopy like **kapota**. Gajalaksmi at the centre is flanked by auspicious symbols **astamangalas**, Vidya-dharas on the jambs, **nidhis** mounted on elephants at the base are common. The Nolamba pillars are highly polished and appear almost lathe turned. They are cubical in section and circular towards the top and contain elaborately carved ornamental scrolls.

The sculpture is rather unrealistic, but the human anatomy is perfect. The best example is a seated Visnavi (Plate VI). Another is the sculpture of Ganga with the two **nidhis** described on the jambs. Even in this the anatomy is perfect (Plate VII).

VI. Biccavole

It is situated in Ramachandrapuram Taluk at a distance of 35 K.Ms. from Kakinada town of East Godavari District.

Here lies a group of **saivite** temples built during the period of Chalukyans of Vengi between C. 9th - 11th century A.D.

Architectural features

The name 'Baccavole' is an obvious corruption for 'Birudankanavrolu' (Birudanka Sima) a title of the great Eastern Chalukyan monarch Gunaga Vijayaditya III who reigned between (846-892 A.D.). There are, in all, six interesting temples in the village divided into two distinct groups.

The first group of temples facing west is located in the heart of the village, within a single compound wall. It has a **gopuradv. ra** with open portico at the main entrance. The temples go with the name Golingesvara, Rajarajesvara and Chandrasekara. The god enshrined in Golingesvara temple is known as Vijayesvara Mahadeva, interestingly named after the donor king.

The second is a deserted group of temples lying away from the village proper. They are Virabhadra (east of the village on Vulapalli road) Nakkalagudi (south of the village) and Kanchragudi (West of the high school) all built in sandstone. All the six examples form a coherent group. The **adhistanas** (basement) interestingly have **vrttakumada** unlike the usual **thripatta-kumada** member while the **pranala** (chute) resembles **simha-mukha** (lion face). The lay out consists of a **garbha-griha** in a square shrine, a narrow **antarala**, a

trancept and closed porticos as in the case of Rajarajesvara. The mahamandapas are later additions, like the one in Golingesvara temple which houses several loose images over masonry pedestals. The elevated vimanas have generally the samachaturasra (square) plinths and the spires have a maximum of four tiers. The wall spaces are embellished with niches decorated with ganas riding over makara-torana. These Eastern Chalukyan Vimanas are characterised by the florid makara or peacock over the lintel at the entrances and contained various images either set within the bhatti (wall face) or carved in bold relief over the stone mouldings.

Iconography

Several interesting and fine specimens of Saiva icons are found in the bhadra koshtas of the sanctuaries. Mention should be made of the deities like Arthanarisvara Ekapada (Plate VIII) Daksina-murti seated over the lotus, Kumara, fondling the Kukkuta, Kubera on human mount, Mahisamardhini, Chamunda, Gomata etc., from Golingesvara group are subsidiary deities. Vishnu, and Surya from Kanchragudi are also additional deities besides Ganga-Yamuna motif at the base of the door-sakhas.

VII. Nidigonda:

A tiny village slightly away from Janagam on the main Hyderabad-Warangal highway contains the ruins of the temple of Rudra. It is an excellent specimen displaying the emergence of a Kakatiya style from the parent Chalukyan tradition.

Architectural features

It is a trikuta (Plate X) that displays a high plinth and a pillastered bhatti. The ceilings have lotus decoration inside a square arranged by corner slabs. The spear like motif in the recess of the pillastered wall is the remeniscent of ratha-pattern adopted in the walls of a typical Chalukyan temple.

Iconography

The dikpalakas, with their animal movements are small but displays fine workmanship. Unfortunately all of them were badly damaged.

VIII. Palampet

It is a village about 65 K.M.s. Northeast of Warangal. The temple dedicated to Rudresvara represents Kakatiya style under the name Ramappa, with separate Devi shrine belonging to 12th-13th century A.D.

Architectural features

The magnificent temple of Rudresvara is considered according to Yazdani is "the brightest gem in the galaxy of Medieval Deccan Temples". It is the most elaborate example within a stone prakara. The main temple facing east has a pyramidal sikhara of brick of four tiers, externally cruciform on plan fronted by an antarala (vestibules) with an externally prominent sukanasi extending in height upto the third of the main sikhara. The doorway of the sanctum has elaborately carved sakhas (Plate XI). The pitha (socle) has a series of mouldings with gaja and naratharas with antarpattara recalling the Maru Gurjara type. The central natya mandapa is supported by massive, lathe turned black basalt pillars whose carved facets depict dancing groups, puranic stories, hamsas, etc. The ceiling and the architrave in particular, contain the synoptic panels from Sivapurana which are noteworthy examples. A fine specimen of a Nandi now at the eastern portico is typical of the period, although it has a separate Nandimandapa facing the temple. In the same compound lie a Devi shrine at the northwest, the temple of Yoganarasimha towards southwest, and a triple shrine, characterising the elaborate southern entrance of main prakara.

Iconography

Tall, slim and voluptuous nayikas, the nude Nagini, the Madanika or Rati, the gaja-vyala bracket figures are the masterpieces of creation of the Kakatiyas. The panels over the architrave depicting Natya Siva, Gajantaka, Tripurantaka, dvarapala figures with trefoil decor over the head, scenes from Ramayana the idyllic scene of Krishna as Muralidhara and the gopikavastrapaharana are splendid specimens of mirror art over the black basalt.

IX. Tadapatri

It is a taluk headquarters in Anantapur District of Andhra Pradesh. It is a Railway Station 72 K.Ms from Guntakal junction

on Raichur-Madras section of Southern Railway. It contains a group of Vijayanagara temples dedicated to Siva and Vishnu dated between 15th and 17th century.

Architectural features

The first group called Ramalingesvara is situated outside the town on the right bank of Pennar which takes a northernly turn—**Uttaravahini**. The main entrance to the temple is through a gigantic **gopura** which is quite lofty in its proportions. The temple has a high **prakara** with three tall **gopura** entrances in the three cardinal directions north, south and west which are now either damaged or unfinished. The various images of Mahishasuramardhni, Tandava-siva inset in the koshtas or niches are sculpturally fine. It is in these we see the minute architectural details very faithfully rendered. The main shrine however, has **dvitala vimana** of the southern order crowned by a **kutasikhara** and contained **svayambhu linga** in the sanctum. While in Ramalingesvara emphasis was on the designing of the **gopuras**, in the Venkatramana temple, the shift is on the figures sculptured on **mandapas** and **porches**. This temple unit is situated at the North-Eastern side a little less than half a K.M. from the former. According to the local tradition, the image of the Vishnu was found in the trunk of a tamarind tree. A local Vijayanagar Chieftain constructed the temple at this sacred spot. Hence the deity is known as Chintala-Tiruvengalanatha or Venkatramana (Plate XII). The complex has a big **prakara** entrances with openings at the north, south and east. The eastern one, however is distinguished by a tall **gopuradvara** of considerable elegance but top portion is damaged. It is a well planned unit, having a square sanctum raised on **dvitalavimana** flanked by an **antarala**, **mukhamandapa** with lateral porch entrances, exquisitely carved pillared **agramandapa** (long hall) a monolithic stone chariot enshrining Garuda, **dhvajastambha** and the **bali-pitha** all in a line facing east. A later addition in the Devi shrine at the Northwest corner has an **agramandapa** whose lotus ceiling is a masterpiece of sculptures with dancing girls on each petal.

Iconography

As already indicated, the Venkatramana temple, has ornate **Mandapas** and **porches** displaying Dasaratha's sacrifice, Rama's reconciliation with Sita, the divine pair shown hand in hand, and also an interesting panel depicting a Narasimha virtually ripping

open the stomach of Hiranyakasipu are quite interesting. The **mukhamandapa** ceiling has paintings. The columns are real works of art, some of them carry full life size figures of robust males with heavy coiffure. The most attractive and naturalistic is the rendering of the **chajja** (slopy roof) of monkeys pairs and their little kids performing amusing acts, birds, lizards, doves as if playing. Indeed, the Vijayanagara **mandapas** are full of sculptured wealth (Plate XII).

Acknowledgement

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Persian Documents of Grants to Temples in Andhra Pradesh - 19th Century.

Dr. M.A. NAYEEM

In this paper an attempt is made to bring to light for the first time a set of Persian documents of 19th Century relating to the land grants made by the Nizam's Government for the maintenance of temples in the former Hyderabad State now constituting part of Andhra Pradesh.¹ Thus, this paper is deviation from the regular material and seeks to say something new about the temples. Every one is inspired by the architectural beauty of the temples; but little attention has been paid to the finances or the economics and the working of the temple in the background. It is an interesting field to explore with large number of documents in Persian available in the Archives.

From the study of Persian documents preserved in the Andhra Pradesh State Archives, the following facts emerge:

The grants were in the nature of gifts (*mam*) for the maintenance of services in the temples as well as subsistence for those associated with the various services in the temples. Sometimes grants were made for the construction and repairs of the temples also. Grants were of two types — land grant or cash grant. Lands with varying degress, depending upon the requirements of the temples, were granted on a perpetual tenure, little liable to change except in extraordinary situations arising out of any exigency. The land grants were usually made either to the builders of the temple or his successors; or in the name of those serving it devotedly on full time basis i.e., to the *pujaris* etc. The land grants were rent-free and were in hereditry.

Archival evidences show that during the 19th century, different Nizams—rulers of the former Hyderabad State, made scores of grants to the temples. Most of these temples are now located in

Maharashtra and Karnataka States, which were parts of former Hyderabad State. A few of them are now located in the Telangana region of Andhra Pradesh.

The documents discussed here relate to the temples located in the Telangana region of Andhra Pradesh. Several thousands of rupees were granted annually to each temple. However the grants varied depending upon the size and requirements of the temples. And where requirement was not sufficient from the grant of one land, several lands, in different places, were granted, as will be evident from the documents cited here. As noted from the documents the different temple services for which grants were made are as follows: **akhrajaṭ-i-dewal** (expenses of temple); **puja**; **agrahar**²; **jatra**³; **varshahsan**⁴; **agni-hotra**⁵; **nand-deep**⁶; **nee-ved**⁷; **ojah**⁸; **sad-barath**⁹; **ashard**¹⁰; **pooni-tehi**¹¹; **naqqar**¹²; **akhrajaṭ-i-math**¹³; etc.

The various categories of persons cited in the Persian documents to whom subsistence allowance or remuneration was paid for rendering services in the temple are: **pujari**; **ilaqadar**¹⁴; **zunnardar**¹⁵; **naqqarchi**¹⁶; **gosain**¹⁷; **chela**¹⁸; **fuqra**¹⁹; **sweeper** etc.

Mostly the grants were in the nature of **inam** or **inam-altamgha**²⁰ by the assignment of land revenue accruing from land. The annual requirements of the temple were first ascertained and fixed. Then a suitable land, whose annual assessed revenue receipts (**Jama-i-kamil**) matched the amount to be granted to the temple, was assigned. An order (**sanad**) was issued to the village officials of the concerned village, under whose jurisdiction the land was assigned, informing about the grant. However, the land assignment was not in the nature of a **jagir**, where the **jagirdar** made his own arrangement for the collection of the revenue. In case of temples, the revenue collectors of the Government or those of the **jagirdars**, if the land assigned happened to be within the jurisdiction of a **jagir**, was directed to pay cash equal to the fixed amount assigned for the temple from the revenue of the land assigned.

Sometimes the revenue due to the Government (**mal-i-wajib**) was assigned to the temple and the revenue officials were directed to pay the share of the Government directly to the temple at the time of the harvest.

The orders specified the purpose of the grant as **puja**, **ojah** or **nee-ved** etc. Such general orders included remuneration of the persons serving the temple though not specified. Some orders gave detail break-up of the expenditure of the temple and monthly remuneration to be paid to all those connected with the temple.

E.g., ²¹ for the **pujaris** an amount varying from Rs. 7/8/- to Rs. 30/-/-p.m. was given. The **zunnardars** were paid Rs. 8/-/-p.m. For the **naqqarchi** (drammer) an amount varying from Rs. 7/8/-to Rs. 30/-/-p.m. was paid. A sweeper (**Jharukash**) was paid Rs. 2/-/- p.m.

Besides the regular grants to these persons, **mamul**²² or cash grants were made occassionally for a specific purpose at the time of festivals or anniversaries etc.

Details of annual grants to some of the temples in Hyderabad city are as follows: Temple of Golnath Rs. 1,090/-/-P.A., temple of Asirpershad, Shahlibanda Rs. 1200/-/-P.A.; temple at Shankarbagh Rs. 909/-P.A.; temple of Balaji Madannapet, Rs. 1300/-P.A.; temple of Onkar at Muslam Jung bridge Rs. 630/-P.A., temple at Gawlipura Rs. 1,800/-P.A.

It may not be out of place to mention that early in the 20th century, during the times of Mir Osman Ali Khan, Nizam VII, an annual total cash grant of Rs. 97,311/13/- and land grant of 2,201.957 acres was made to different temples.^{22a}

Even to the temples located outside the then Hyderabad State the grants were made. E.g., for the temple of Bhadrachalam, annual grant of Rs. 19,465/- (British Currency) was given. For the temple of Balaji Tirupati grant of Rs. 10,070/-(B.C.) was fixed.

Even the beggars who were depending on the temple were given something for their subsistence from the temple grant.

Thus, a temple had its own internal economy based on the grant of the Nizam's Government and a small institution functioned in the temple to spend the funds in a proper manner in the interest and welfare of the temple and the public in general. These documents also speak about the benevolent and secular policy adopted by the Nizams and their Government which had far reaching social, political and cultural implications, as temples played a major role in shaping the lives of the people. Further, regular

payment of monthly remuneration to those associated with the temples, evolved careers of temples and its services.

Translated Text of the Persian Documents of Grants to the Temples in Andhra Pradesh.

I

M II

Land Grant for the expenses of Puja etc. of the Sita Rambagh Temple

Orders (sanad) dated 20th Ramazan 1248 H. (10-2-1832) with the seal of Maharaja Chandulal Bahadur, addressed to **deshmukhs, sardeshpandia, deshpanāia, muqaddams, patwari, ra'ya and muza-ran** of pargana Dham sarkar, Nirnala, suba Berar-Paiynghat, communicating that mauza Borvi, of the said pargana of revenue **Jama-i-kamil** Rs. 2,546/14/- including **mokasa**²³ has been granted to the builder of the temple, Puran Mal Sahu and his successive sons to meet the expenditure of **puja** of the Sita Rambagh temple situated in the city of Hyderabad, at Asif Nagar, from the beginning of 1242 F. (1833 - 33). They were directed to remit the **m-l-i-wajib** of the said mauza to the Puran Mal Sahu.

(Document No.447 (Pe) Jagir).

II

Orders (sanad) dated 29th Muharram 1249 H. (18-6-1833) with the seal of Raja Chandulal Bahadur, addressed to **deshmukhs, sardeshpandia, deshpanandia, muqaddams, patwari, ra'aya and muz-arian**, of pargana Panj Mahagaon, sarkar Nirnala, suba Berar-Paiyanghat, communicating that the mauza Ankoli, of same pargana, of revenue **jama-i-kamil** Rs. 5,165/13/3, including **mokasa** has been granted to builder of the temple Puran Mal Sahu, to meet the expenditure of **puja** of Sita Ram Swamy temple, situated at Asif-nagar, city of Hyderabad from the beginning of the year 1243 F. (1835 - 36), as per the **tajweez**²⁴ and directing them to pay the **mal-i-wajib** at the time of harvest.

Rs. 5139/6/- **kamil-Zamindar** (i.e., as proposed by the Zamindar)
Rs. 5165/13/3 - **kamil** - as fixed by the office (of the Government).

(Document No.37 (Seen) Inam)

III

Orders (sanad) dated 19th Jamadi I 1255 H. (31-7-1839) of Raja Chandulal Bahadur to amir Qudiruddaula Bahadur, communicating that **qasaba** Palgaon, **pargana** Palgaon, **sarkar** Fathabad, alias Dharur, **suba** Khujistabunyad (Aurangabad) of revenue **jama-i-kamil** Rs. 15357/9/6, with **chauth** ²⁵ and **abwab-i-suraj** ²⁶, has been granted to the builder of the temple Puran Mal Sahu, to meet the expenses of **puja**, **nee-ved**, and **nand-deep**, of the temple of Dudraj Swamy, situated at Asif Nagar, city of Hyderabad. He was directed to pay the amount at the time of harvest to Puran Mal.

(Document No. 23/2/1229 F.)

IV

Orders (sanad) date 6th Jamadi I 1258H. (15-6-1842) of Raja Chandulal Bahadur, addressed to **deshmukhs**, **sardeshpandia**, **deshpandia**, **muqaddams**, **patwari**, **ra'aya** and **muzarian**, of **qasaba** Khalsa Wara, **pargana** haveli Fathabad, alias Dharur, **suba** Khujistabunyad, communicating that the revenue of the said **qasaba** amounting to **Jama-i-kamil** Rs. 5556/14/- with **chauth** etc., **abwab-i-suraj**, has been granted to the builder of the temple Puran Mal Sahu to meet the expenditure of **puja** and **nee-ved** of Sri Sita Ram Swamy's temple, situated at Asif Nagar city of Hyderabad, from the beginning of 1252 F. (1845/146). They were directed to pay the **mal-wajib** to Puran Mal.

(Document No. 447/J./1252 F.)

V

Orders (sanad) dated 12th Zilhijja 1262 H. (1-12-1845) of Raja Chandulal addressed to **deshmukhs**, **sardeshpandia**, **deshpandia**, **muqaddams**, **patwari**, **ra'aya** and **muzarian**, communicating that **qasaba** Posda, **pargana** Posda, **sarkar** Gawail, **suba** Berar-Paiyngnat, of revenue **jama-i-kamil** Rs. 23,969/14/- has been granted in **inam**, to meet the expenditure of the temple of Sita Ram Bagh, situated at Asif Nagar, city of Hyderabad, has been granted, in exchange for **mauza** Ankali, **pargana** Panj Mahagaon, etc, **sarkar** Nirnala, which is **jagir tankhwa** ²⁷ of Md. Ismail Khan. The **ilaqadars** of Sri Jiv were directed to collect the amount of **mal-wajib**.

Total kamil mauza Ankali. Rs. 7,812/11/3.
 mauza Ankoli, pargana Panj Mahagaon, kamil Rs. 5,165/13/3
 mauza Borvi, pargana Dharur, kamil Rs. 1,546/14/-

(Document No. 37/Inam)

VI

Orders (sanad) dated 1229 F. (1821-22) of Raja Chandulal Bahadur, addressed to Rai Manik Ram communicating that an amount of Rs. 670/8/- jama-i-kamil revenue accruing from the mauza Lalkapur, pargana haveli Medak, suba Farkhundabunyad, Hyderabad, has been granted to Jham Singh, builder of the temple, to meet the expenditure of the temple, from the beginning of the 1229 F. (1821 - 22). He was directed to hand-over the revenue from the thana²⁸ of the said mauza to Jham Singh.
 Rs. 670/8/- kamil.

(Document No. 18/Mal/1229 F.)

VII

Orders (sanad) dated 4th Rabi II 1245 H. (7-10-1829) issued from the office of naib-diwan,²⁹ addressed to deshmukhs, deshpandias, qanungos, Kulkarnis, muqaddams, ra'aya and muzarian, of pargana Karanbal, sarkar Elgandal, suba Hyderabad, communicating that the mazra³⁰ Siva Rampet, with muqaddami³¹ and all abwabs situated near Tirmalapur, in the same pargana, has been granted from the beginning of the year 1229 F. (1821-22) as agra-har in the name of Kishtamma, agra-har and pujari, to meet the expenditure of puja, nee-ved and beggars of the temple of Sri Hanumanji Swamy, situated at Kantakattu, mauza Rama Sagar. The said person may be given the said amount from the mal-i-wajib at the time of harvest.

(Document No. 3/Mutafferiq/1229 F.)

VIII

Orders with the seal of Raja Chandulal Bahadur, dated 11th Rajab 1238 H. (24-3-1823) to the present and future amils of par-

gana haveli Nalgonda, **suba** Farkhundabunyad Hyderabad, informing that from the income of the said **pargana** an amount of Rs. 100/-, has been granted annually towards the expenses of the Maruti Temple situated at Shahli-banda, in the name of Hanumachari, **pujari**, from the income of the said place. The amount so paid may be include in the expenditure of the said **pargana**.

(Document No. 3/68/1238)

IX

Orders with the seal of Raja Chandulal Bahadur, dated 22nd Jamadi I 1238 H. (4-2-1823), addressed to the **deshmukhs**, **desh-pandia**, **kulkarnis**, **muqaddams**, **ra'aya**, and the **muzarian**, of **pargana-haveli** Ghanapur, **suba** Farkhundabunyad Hyderabad, informing that the **mauza** Shahpur, in the said **pargana**, has been granted Rs. 150/- annually to the **pujaris** of the Venkatesh temple, from the beginning of the year 1231 Fasli (1823-29), and advicing them to pay the same annually from the government revenue (**mal-i-wajib**) of the said **mauza**.

X

Orders dated 2nd Ramazan 1263 H. (14-8-1846), granting land measuring one **bigah**, 12 **bam**, 10 **biswas** and 15 **param-biswai**,³² situated at **mauza** Ghanmanghat, **pargana haveli** Muhammadnagar, **suba** Hyderabad, revenue of which was sanctioned for the construction of the temple of Sri Ram Chander Swamy and to meet the expenses towards **puja**, **nee-ved** etc., and for the **pujari**, from the beginning of 1257 Fasli (1846-47).

(Document No. 647/Qanungoi/1263 F.)

XI

Khaulnama³³ with the seal of Iqtedar ul Mulk, in the name of Girdhari Pershad, dated 26th Rabi I 1277 H. (12-10-1860) stating that, land measuring 15 **bigahs**, situated at Chinna Raighutta, alias Keshvagiri, was granted for the expenses of the temple at Keshvagiri from the beginning of the year 1270 F. (1862-63).

(Document No. 442/22/Qanungoi/1275 F.)

XII

Orders (**ahkam**) of Raja Ram Bakhsh Bahadur (Prime Minister of Hyderabad) dated 27th Rabi I 1266 H. (10-4-1850) in the name of Raja Rameshwar Rao Pant, that Rs. 2/- daily should be paid to the temple of Sri Balaji Maharaj situated at **mauza** Nirnala, **sarkar** Pangal, towards the expenditure of **puja**, **nee-ved** and **sad-barath**, from the beginning of 1st Rabi 1266 H. (1850-51).

(Document No. 1102/Istifa/1266 F.)

XIII

Orders of Raja Ram Bakhsh, in the name of Narsu Ram Das, dated 11th Muharram 1266 H. (21-11-1844) stating that cultivable land measuring six **bighas**, including a well and a **kunta**, situated near the **mauza** Andol, **pargana** Kalangur, **sarkar** Medak, **suba** Hyderabad, has been granted to meet the expenditure of the temple and **pujaris** of the temple of Sri Laxman Balaji Swamy, from the beginning of 1259 F. (1851-52).

(Document No. 1103/Istifa/1266H.)

XIV

Orders of Nawab Siraj ul Mulk Bahadur, in the name of Saiyid Muhiyuddin, dated 6th Muharram 1264 H., informing that an amount of Rs. 370/= has been granted annually to Gopala Chari, **pujari** of the temple situated at Khammamet, **suba** Hyderabad, from the beginning of 1255 F. (1847-48). The same amount has to be paid by the **amil** of the said **pargana**.

(Document No. 1104/Istifa/1264 F.)

Orders of Raja Siraj ul Mulk Bahadur, in the name of Kishan Rao, dated 6th Zilhijja 1263 H. (10-11-1847) informing that on the death of Raj Shanker Shastry, **zunnardar**, his brother Deo Swamy Shastry has been granted **inam** of the deceased from the beginning of 1257 F. (1849-50).

(Document No. 1116/Istifa/1263).

XV

Orders of Nawab Siraj ul Mulk Bahadur in the name of Saiyid Ali Muhammad informing that an amount of Rs.80/= has been granted to meet the annual expenditure of the festival of Janna-mashti at the temple of Balaji, from the beginning of 1255 F. (1847-48). The said amount may be paid by the *amil* from the Government revenue.

(Document No. 1263/Istifa/-).

References and Notes.

1. Persian documents preserved in the Andhra Pradesh State Archives, Hyderabad. E.g., Document No's: 94/*Inam*/1251 H.; 203/*diwani*/1258 H.; 31/*diwani*/261 H.; 186/*diwani*/1256 H.; 187 *diwani*/1234 H.; etc., to cite a few only.

2. The interpretations of the various terms found in the Persian documents is in accordance with the official terminology of the Nizam's Government and as discussed and explained by Aziz Jung in *Azam ul Atiyat*, (Hyderabad, 1300 F.) and by Naseeruddin Hashimi in *Tarikhi-Atiyat-i-Sultani* (Hyderabad, 1942). These terms have acquired slightly different nomenclature from their original meanings. Ten categories of grants are also recorded by Manik Rao Vithal Rao in his *Bustan-i-Asafia* (History of the Nizam's State in Seven volumes), (Hyderabad 1372 H.), p. 319. Thus *agrahar* here implies burning of scented powder, wood, and hence expenses towards it. (Aziz Jung, *op. cit.*, p. 59).

3. *Jatra*- Assembly - here it implies expenses incurred towards daily assembly at the temple for *puja*, (Aziz Jung, *op. cit.*, p. 104; Hashimi, *op. cit.*, 36).

4. *Varshahsan* - Cash grant - annual - (Aziz Jung, *op. cit.*, 106).

5. *Agni-hotra* - Maintenance or performance of worship with fire lighted from perpetual fire preserved in the dwellings of a particular class of Brahmins. Also worship with fire lighted by husband and wife - (Aziz Jung, *op. cit.*, 10).

6. *Nand-deep*-Perpetual lighting of the lamp, (Aziz June, *op. cit.*, p. 112);

7. *Nee-ved* - feeding to the poor in the name of the god, (Aziz Jung, *op. cit.*, 113).

8. **Ojah - Mela** or gathering - in which, **puja**, **katha** and feeding is done at the time of anniversary, (Aziz Jung, *op.cit.*, p. 113 F.).
9. **Sad-barath** - Regular free feeding to the poor. (Aziz Jung, p. 115)
10. **Asard** - the fourth month of the Hindu solar year (June - July)- grant to meet the expenses for the special **puja** of Poonam, (Aziz Jung, *op.cit.*, p. 116).
11. **Pooni - tehti** - Special **puja** for the benefit of those dead - grant to attend this special **puja**. (Aziz Jung, *op.cit.*, p. 117).
12. **Naqqar khana** - Dram-house-grant for the drammers.
13. Expenses of **math** (Naseeruddin Hashimi, *op.cit.*, 37)
14. A person responsible for the collection of the revenue.
15. A Brahmin.
16. Drammer.
17. A religious mendicant.
18. A servant, a disciple, brought up by a religious mendicant.
19. There were two categories of **fuqra** - religious persons are ordinary **fuqra** and the other wearing red dress - (Hashimi, *op.cit.*, 38).
20. **Al** is used in Turkish for the red seal which was applied on the grants; **tamgha** means Revenue. Irfan Habib: **Agrarian System of Mughal India**, 261 n. However in the Deccan the term had acquired slightly different nomenclature and according to Aziz Jung. (p. 44-46)- such grants were the sole responsibility of the government for payment irrespective of any short comings.
21. Documents cited in f.n.l., supra.
22. **Mamul** - type of cash grant - (**atiya-naqdi**) given on specific occasion for a specific purpose. (Hashimi, *op.cit.*, p. 35).
- 22a. **Silver Jubilee Souvener** of Nizam VII - Md. Fazil, pp. 392, 393
23. **Mokasa** - here it implies revenue due from the holder of lands in **zamindari**; also tenure created by an assignment of land to an individual. (Wilson's Glossary, 546).
24. **Tajweez** - Proposal - implying proposed office note.
25. **Chauth** - Marath levy of one - fourth of the revenue collected by them. See my paper for more details - "The Working System of **Chauth** and **Sardeshmukhi** within the Mughal Provinces of the

Deccan (1707-1803 A.D." - **The Indian Economic and Social History Review**, New Delhi, Vol. XIV, No. 2, 1977, pp. 153-206.

26. **Abwab-i-Suraj** are the Maratha levies, see for details my paper cited in the f.n. 25, *supra*.

27. **Jagir tankhawh** - land revenue assignment in lieu of salary for the service rendered. For more details, see my paper-"New light on Mughal Jagirdari System" - **Islamic Culture**, Hyderabad April, 1980, pp. 96-125.

28. **Thana** - A station, a check-post, here it implies the revenue of the check-post or collection centre.

29. **Naib-diwan** deputy minister.

30. **Mazra** - Land sown or prepared for sowing, a tilled field. (Wilson's Glossary, p. 533).

31. **Muqaddami** - cess or fee levied and collected in the name of **muqaddam** (village headman) for his services, (Wilson's Glossary, p.558).

32. **Bigah** is a measure of land varying in different parts of India, **Bam** - a measure of three cubits and a-half. A measuring rod. (Wilson's Glossary, p.87).

Biswa - Twentieth part of a **bigah** (Wilson's Glossary p. 139).

33. A written voucher or document granted to the revenue-payers stating terms of payment and the amount.

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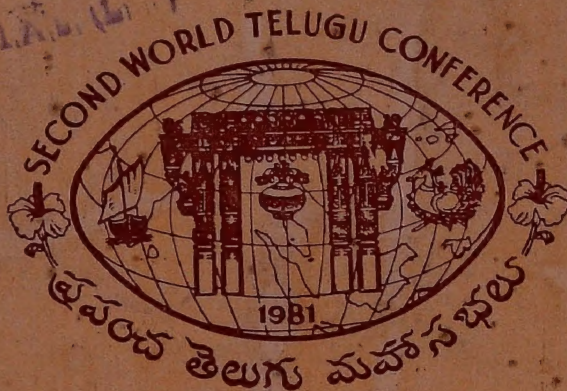


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